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Cover Artwork created by Nolan McCormick
Thank you, Nolan!
Foreword

It’s been over a year since the last edition of "Garlands for Judy" was published. During that time I was focused on the blog project "On This Day in Judy Garland’s Life and Career." That series features entries that document the events and milestones in Judy’s life and career for each day of the year. Every day for a full year I added a new entry featuring everything that happened on that day in Judy’s life. It took a lot of time and research which at times was quite daunting but never boring. I learned so much! Thanks to many books and several online archives I was able to clarify and correct details about events and milestones. I also made some discoveries of previously unknown events. The project is completed but I continue to update various entries as new information become available.

It’s The Judy Room's 20th anniversary! It’s hard to believe that it’s already been 20 years. As you’ll see in the article, the site has gone through many evolutions over the past two decades. I hope it continues to evolve. The maintenance of the site is a one-man show, but the contents of the site certainly wouldn’t be as wonderful as they are without the generosity of the dozens of people who have contributed to it over the years. I can’t thank everyone enough!

Finally, as we move into the last months of 2019, I look back on the other anniversaries that happened this year. Some are addressed in this edition, others will be covered in the annual "Year in Review" that will come out after we go into 2020. 2020! Who would have believed when Judy Garland passed away in 1969, that she would not only remain popular but still be relevant 50 years later. Now that’s a truly timeless talent!

I hope you enjoy this new edition of "Garlands for Judy" as much as I have enjoyed putting it together.

Sincerely,

Scott Brogan
Founder and Webmaster of The Judy Room, Judy Garland News & Events, and The Judy Garland Online Discography
It’s hard to believe it’s already been 20 years since I first started on what became an incredible journey. When I created The Judy Room site in 1999, I had no idea it would blossom into what it is today. Originally, it was created to share photos of my "Judy Room." The room was a cornucopia of Judy Garland collectibles mixed with tie-dyed sheets, multi-colored lights, and various other psychedelic-ish accents. It was quite the Zen Room and a lot of fun to hang out in! In 1999, the Internet was much different than it is today. Creating personal websites to share things was all the rage (this was long before blogging and social media). Someone suggested that I take photos of the room and share them online, thinking that other fans would enjoy it.

The Judy Room first appeared in 1998 on Jim Johnson’s now-defunct Judy Garland Database. After that, I was encouraged to start my own site. At that time, one had to learn some basic HTML coding. "WYSIWYG" programs were not yet available. Microsoft and a few other companies had web programs but they were quite limiting. Sites like Geocities hosted websites and had some browser-based tools that, while sometimes helpful, are prehistoric compared to what we have now. In hindsight, learning the HTML coding was a blessing and would come in handy later as the site grew.

The first version of the site featured photos of The Judy Room and little else. As time went on I began to add more features. First, it was photos of other people’s collections. Then the focus was on detailed timelines which were the genesis of the current "On This Day" blog series. I added news and events along with a variety of sections, some that were successful, some that weren’t. The look and navigation also changed as times changed. For example, rollover effects were all the rage. Animated gifs were also popular. There were trends that came and went in web design. At the same time, the content became more involved and complex. The biggest feature began in 2005, the addition of The Judy Garland Online Discography. With the help of many collectors, the Discography grew to several thousand pages that detail the many Garland audio releases and rereleases (with some other media thrown in). It’s still the main focus of the site and continues to grow with each new release.

In addition to the site, I now have the blog (JudyGarlandNews.com) and the standard social media outlets (Facebook, Twitter, YouTube). It’s a sort of network now, always growing and changing as the online landscape continues to grow and change. I hope it lasts another 20 years, whatever those years might bring!

I sincerely thank everyone who has helped The Judy Room in any way over the last 20 years. I couldn’t have done it without you!

The following pages feature the changes and highlights of the site over the last 20 years. For more, check out The Judy Room’s Archive Section which has even more archival material including a virtual "tour" of the original Judy Room.
The very first homepage was one long page as you can see on the left. I went live in the late spring of 1999. Below are close-ups. It was very simple. Just text, a few pics, and links to sub-pages that featured, among other items, a tour of the room. You can still tour the room HERE.
November and December 1999: It didn't take long before I began to experiment with different homepage designs.
2000 & 2001: Here are a couple of similar designs. The 2000 homepage featured the addition of a drop down menu which was something that at the time didn't work for all browsers or operating systems, so eventually I went with static links as seen in the 2001 example on the right. Note the rainbow stripes, which are actually animated gifs. All the rage!
In April 2001, I changed the design to reflect the latest trend in websites: frames. The frame (column) at the far left in the screenshot at the left stayed static while the larger frame on the right was scrollable up and down. The screenshot at the right shows some of that hidden content that was seen when the visitor scrolled down. **Watch it work here.**

Note that I was still using that animated rainbow gif!
2001 was a busy year for me and homepages. Here's another one, from July, with a completely new design. The big addition was the Judy Room email service. You could sign up for free email, with yourname@thejudyroom.com. And still sporting that animated rainbow gif!
November 2001 saw this variation of the homepage seen on the previous page. Some of the links have changed but most of it is the same, just rearranged. And no rainbow gif!
2002 saw these two versions. The menu in the screenshot at the top right was a frame window which scrolled independently. Watch it work online here.
Here's a few more variations on the same theme. Below is the 2002 holiday homepage. The two on the right are from June 2003. And the rainbow gif returned!
In late 2003 I redesigned the homepage again. This time the focus was on the latest movie spotlight section, plus visitor polls, the monthly Turner Classic Movies schedule, plus there was a feature to send Judy eCards. At that time, having third party features like eCards or site-specific email was quite popular.
That late 2003 design didn't work very well. So in 2004 I created the design seen below, which changed slightly with different featured photos and polls. The link "buttons" (which were also popular) featured rollover effects. When you moved your mouse over the text, the color would change. Rollover effects were incredibly popular at the time.
2005 saw the addition of The Judy Garland Online Discography which to this day continues to be the main focus of the site with over a thousand pages! Also in 2005, I began a partnership with the newly created Judy Garland Message Board. That partnership lasted six years. On the right is a new design unveiled in 2006. Unfortunately is was very unpopular. That surprised me because I really liked it!
In 2006 I went in an entirely new direction with the homepage. I began to create "magazine covers." The headlines were rollover links to those sections on the site. This lasted into 2010 before the next redesign.
The Judy Room's 20th Anniversary!

The Judy Room's 20th Anniversary!

Garlands for Judy - Summer/Fall 2019

Continued
The Judy Room's 20th Anniversary!
The Judy Room's 20th Anniversary!
The Judy Room's 20th Anniversary!
The Judy Room's 20th Anniversary!

Garlands for Judy - Summer/Fall 2019

Continued
The Judy Room’s 20th Anniversary!

NEW ADDITIONS TO THE PHOTO GALLERY!

STREAMLINED PAGES AND NAVIGATION

COMING SOON: NEW MEDIA!

Latest A Star is Born Blu-ray press and promotional info

READ MY REVIEW OF THE NEW BLU-RAY

An uncut A Star is Born is reported to exist

Check out The Judy Room spotlights on:
A Star is Born and The Wizard of Oz

Continued
The site was redesigned in 2010. That redesign lasted until the summer of 2012. The screenshot on the left is from 2010 and the one on the right is from June 2012 when the first edition of the new "Garlands for Judy" went live.
The Judy Room’s 20th Anniversary!

In 2012 the entire site underwent a major overhaul. The Discography pages stayed the same, and became the site until the new pages were completed. This created a lot of confusion since all of the non-Discography pages were gone.

Twelve-year-old Judy Garland made her first studio recordings for Decca on March 20, 1935, when she and her sisters cut some tests for Decca Records. Judy is listed on the Decca test sheets as “Phoebe (sic) Garland”, the professional name she was using at the time.

On November 17, 1935, Judy went back to the Decca Recording Studio as “Judy Garland” and recorded two more (ultimately rejected) test recordings: “A's Me” (from Connie's "The Sky") and "If I Were One" with Victor Young conducting. The latter five-minute track was the first commercial recording of "Over The Rainbow" on July 28, 1939. By this second test session, at age 13, Judy had already had several number-one hits in her career.

1) She auditioned for and was signed by MGM Studios on 9/13/35 (the contract would be drawn up on 9/16/35).

2) She made her first "official" radio appearance (via MGM) on 10/28/1935 singing "Broadway Rhythm" on NBC Radio's Shell Chateau Hour hosted by Walter Deice (Judy had already been a part of various radio programs for years, and she was well known especially in the Los Angeles area). This is the earliest known recording of a Judy Garland radio performance.

3) Sadly, her father passed away on 11/17/1935 - in her words "the most terrible thing that ever happened to me in my life."

The first Judy Garland recordings that Decca released to the public ("Stompin' At The Savoy" & "Baby Mr. Charley") were recorded in New York City while Judy was on her first trip there for MGM promotional appearances. She had just turned 14 when these recordings were made with Bob Crosby & His Orchestra. Crosby’s manager was unhappy with the band having to perform with "this unknown girl" and refused to let Decca list the band’s name on the label!
Almost a full year later in May of 2013, the completely redesigned website debuted. Since that time the site has remained the same overall, save for some various updates as new things have been released like rare audio and video and of course information about new home media releases. The second image is from September 2013 and is an example of the slight changes to the homepage that continue to reflect the latest news and Garland products.
The Judy Room's 20th Anniversary!

The Judy Room was more than homepages, of course. As the site changed, so did the subpages. The following are a small sampling of the various sub-pages over the years. On the left, a 1999 subpage devoted to monthly features. On the right, a 2002 subpage featured links to photo galleries.
In 2003, under the "Essential Garland" section, I created pages devoted to the soundtrack CDs released by Rhino Records. They were the early prototypes for what became the format of the Discography a few years later.

Rhino's Judy Garland Soundtracks & Compilations

The Judy Room > Essential Garland > Rhino Records List

Rhino Records

Rhino released its first Judy Garland/MGM Soundtrack album in 1994. It was Meet Me in St. Louis. Rhino produced the restored soundtrack CD for MGM Records and MGM/MCA Home Video's 50th Anniversary edition of the film. The CD (under the MGM Records label) was only available in the special edition laserdisc box set of the film. A short while after the CD appeared (unchanged save for some art in the back of the CD tray) in music stores around the country, under the Rhino label, Rhino took every production CD of this MGM Records when the rights to the audio recordings of MGM's classic films were transferred to them. The Judy Room's 20th Anniversary!

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The Judy Room’s 20th Anniversary!

Here’s an example from 2003 of the Rhino Records pages, which became the prototype of the Discography pages when that section went live in 2005.

The Harvey Girls

The Judy Room

March 31, 1933: Hollywood premiere of an absolute classic and a Second-Best Picture of the Year. Judy Garland was 19 but already was the “greatest numerical sensation” in American cinema. Bandleader Harry Barris was 43 but already the “most popular musical host of the time.” The film was the director’s debut effort by the future Grand Canyon National Park Superintendent. The Judy Garland–Lorelei Lee in 2003’s “The First Lady of the Screen,” as biographer Tim Neale puts it, “The Judy Room’s 20th Anniversary!”

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Here’s an example from 2003 of the Rhino Records pages, which became the prototype of the Discography pages when that section went live in 2005.
The Judy Room's 20th Anniversary!

On the left, an early 2003 format and the now defunct "Fun and Unusual Links" page. On the right is the 2004 look, with the gradient background, another trend in website design at the time.

**FUN AND UNUSUAL LINKS**

- Judy's Scary Little Christmas
  Judy Garland 1922-1969: Destroyed by Drugs at Rainbow's End...
- Judy Garland - The Musical
- Motivational Quotes - Judy Garland
- Grave of Judy Garland
- Time Life Photo Gallery (1 Pic)
- Ask Judy Garland
- FBI Files on Judy
- 8X10 Color Photos for Ordering
- Leon Fainstadt Gallery (Judy Painting)
- Vintage Radio Logs
- Judy's Footprints at Grauman's
- Movie Cigarette Cards in Cyberspace
- Judy's Death Certificate
- DVD Petition to Warner Bros
- Odd Site "Queer Nasty"

**MGM Recordings**

"Drummer Boy" with Mickey Rooney - recorded June 6, 1939 & titled on June 15, 1940 (this publicity shot was probably taken on this date as well).

Judy's MGM years gave us many of her greatest performances.

Beginning with her audition in 1935 through her separation from the studio in 1950, Judy (with the help of many but mainly Roger Edens) built a repertoire unlike any of her peers. She introduced many standards (the most famous being "Over The Rainbow"), several that were either nominated for or won the Academy Award for "Best Song" of that year. Every songwriter wanted to work with her, as did just about every performer in Hollywood. Oscar Hammerstein went so far as to say that every time he went to write a song, he would try to imagine how Judy Garland would sing it. She was the real "triple threat" girl!

A note about the recordings: In the 1930's, 40's and early 50's before the advent of "stereo," MGM recorded in multi-track "stems." These were microphones placed in advantageous positions around the recording stage. The studio would then take the various tracks and combine them to make balanced mono tracks for the films. In other words, they made multi track stereo recordings for their mono films!!! Luckily, MGM kept most of these multi-track, multiple takes and with today's technology, we are able to enjoy these tracks re mastered into true stereo. So many of Judy's recordings were saved and now we can enjoy her voice and the orchestrations in crystal clear sound quality. In the following listings, when I state that many recordings are re mastered into stereo, this is what I'm referring to.

Many thanks to the folks at Rhino Records and Turner and George Fellenstein for taking the time to catalog and restore these recordings for future generations, and for making them readily available for the public to enjoy. Without their efforts, these historical recordings might have been lost forever and the world of music would have lost a great legacy.
Halfway through 2004, the look changed to this more streamlined version with the emphasis on elaborate banners at the top of each page. Examples are on the right.
Now we're up to 2006 on the left, which remained the basic format until an overhaul in 2010 (on the right) that preceded my taking the site down (except the Discography) in 2012 and restarting it fresh in 2013.

Judy Garland was one of the most photographed personalities of the 20th Century...

Even before she began with MGM in 1935, she had already been much photographed as a child and child performer. When she entered the gates of MGM, she came under the control of the massive MGM publicity department. MGM was the biggest and best studio, so naturally they had the biggest and best publicity department.

Once the studio began to actually groom her for stardom, she would be photographed almost constantly.

This is a part of the lives of Hollywood stars of the day that is rarely mentioned by writers and historians today. Stars (and all contract players) had to take singing, dancing and acting lessons (regardless of whether they really COULD sing, dance or even act!) - they had to take classes on "pose and manners" - they had to learn how to dress and act in public, how to give interviews, and how to pose for "Studio Portraits."
With that complete redesign in 2013, the subpages were also completely revamped. Here are a couple of examples of those pages as they look now (2019). There have been many additions, corrections, and changes to the pages over the past six years but the basic format and style has remained the same. More examples of the various homepages and subpages are at The Judy Room’s Archive Section.
The Judy Room's 20th Anniversary!

It's not enough to have a website these days. The place to connect is via social media, something that didn't even exist when the site began in 1999. The Judy Room embraced Facebook early on with a page and group. There is also a Judy Room Twitter account and YouTube channel. The main satellite, though, is the news blog, "JudyGarlandNews.com" which features news items (of course) and some ongoing series, recently the "On The Day in Judy Garland's Life And Career."

Whew, and that's enough for one person (me) to handle!
The Music of Meet Me In St. Louis

Meet Me In St. Louis

Judy Garland

Margaret O'Brien

Leon Ames

Mary Astor

Lucille Bremer

Tom Drake

Harry Davenport

Marjorie Main

Original Motion Picture Soundtrack

M-G-M Original Soundtrack Recording

Meet Me In St. Louis

Judy Garland

Margaret O'Brien

Tom Drake

Marjorie Main

Mary Astor

Lucille Bremer

Those Glorious MGM Musicals

Complete Original Soundtrack Recording

75th Anniversary Edition

Continued
2019 marks the 75th anniversary of the 1944 MGM musical masterpiece, *Meet Me In St. Louis*. One of the biggest reasons for its success and lasting legacy is the glorious combination of songs and music which is as important as the direction of (and attention to detail by) director Vincente Minnelli and, of course, Judy Garland’s glowing performance. For this reason, I thought it would be nice to honor the film’s anniversary by focusing on its music.

**A QUICK HISTORY**

The genesis of *Meet Me In St. Louis* began with the publication of articles written by Sally Benson about her childhood in St. Louis, Missouri, in the early years of the 20th century. Published by the New Yorker magazine as “5135 Kensington Avenue” in 1941 the charming articles were compiled into book format in 1942 titled ”The Kensington Stories.”

Meanwhile, the similarly themed “Life With Father” had premiered on Broadway in 1939 and was a smash. MGM producer Arthur Freed was unable to secure the film rights so he went in search of something similar. Any film version of “Life With Father” wouldn’t happen for several years due to the play’s hugely successful run so any adaptation was a way off. It still holds the record as the longest-running non-musical play on Broadway.
Freed had served as an uncredited co-producer on 1939’s *The Wizard of Oz*. Before that film was finished he was made a producer and immediately put *Babes in Arms* into production. For the next several years Freed built his own “musical unit” at MGM, bringing in talent from the Broadway scene, mostly making screen adaptations of Broadway musicals. By 1943 when *Meet Me In St. Louis* went into production, everything was in place. Freed was ready to move into making original film musicals with integrated scores, whether in full or in part.

It took some doing to convince the studio and Judy Garland that the film “with no plot” could be a hit and could advance her career. Judy was rightfully concerned that playing another teenager would be a setback in her career. She had just begun the tricky transition into adult roles and didn’t want to backtrack. Freed and director Vincente Minnelli was able to convince the studio and Judy that the film if made right, would be a success. The story goes, whether true or not, that Judy went to Minnelli and said “It’s not very good, is it?” to which Minnelli replied, “I think it’s magical.” Judy’s response, “Oh, I’ve already done ‘magical.’” Minnelli was able to help Judy see how the role was perfect for her and that it would advance her career. He also assuaged her fears that it would become “Margaret O’Brien film” (O’Brien played younger sister “Tootie”).

THE SONGS

Once work began on the film, Freed, along with his right-hand man, Roger Edens, and Minnelli, decided on the music. The first decision was to create an “integrated” musical in which the songs advanced the character and the plot in an organic way.

Four songs were written specifically for the film: “The Trolley Song,” “The Boy Next Door,” “Have Yourself A Merry Little Christmas,” and “You and I.” The first three were written by Hugh Martin and Ralph Blane,
the fourth was written by Freed and his longtime songwriting partner Nacio Herb Brown. The fact that Freed entrusted the bulk of the song score to Martin and Blane is a good example of his willingness to take chances on relatively unknown musical talent. Martin & Blane came to MGM via the Broadway stage when Freed produced the film version of “Best Foot Forward,” the popular musical for which they provided the songs including the minor hit “Buckle Down Winsocki.” At any other studio, a project as delicate as *Meet Me In St. Louis* would have been given to a more proven songwriter or team, such as Irving Berlin, Cole Porter, or possibly Al Dubin & Harry Warren. But Freed had autonomy over his “unit” of musical filmmakers at MGM. He was almost a genius in his ability to pick the right people for the right projects.

Martin and Blane delivered the goods. All three of their songs have become enduring standards. They might not be perfect Victorian era popular songs but they’re close enough to be believable and they fit perfectly in context of the film and popular enough for success on The Hit Parade, especially “The Trolley Song,” which was covered by singers and bands including The Pied Pipers whose single actually outperformed Judy’s.

Freed decided to include the Rodgers & Hammerstein song, “Boys and Girls Like You and Me” in the score. The song was an outtake from their score for “Oklahoma!” That mega-stage hit was a property that Freed wanted to film and one that helped move the stage musical to the integrate score format which is precisely what *Meet Me In St. Louis* would do for the screen musical. “Oklahoma!” was years away from being available for a film adaptation, and perhaps Freed’s decision to include this Broadway outtake was due to his admiration for the show and his friendship with the songwriters. The truth is unknown, but the song does fit perfectly in the segment in which it was placed, the visit to the World’s Fair fairgrounds by Esther Smith (Garland) and her beau, John Trueitt (Tom Drake).

The inclusion of the Rodgers & Hammerstein song did not sit well with Martin and Blane. They deduced that a Rodgers & Hammerstein song would overshadow their contributions. These concerns make sense. At the time, Martin & Blane were not well known and the songs they provided were not known yet. Years later, Blane incorrectly remembered that the song was planned for the end sequence of the film when the family attends the World’s Fair. He confused that with the World’s Fair visit sequence earlier in the film. He said that he told Martin, “Let them have their fun with their prodigious Rodgers and Hammerstein; the song is placed too late in the picture - people will already be reaching for their hats - it’ll come out - you watch and see!”

Oscar Hammerstein, who wrote the lyrics for “Boys and Girls Like You and Me,” was also concerned, but for a different reason. In surviving correspondence between him and Freed, Hammerstein wrote:

*Dick [Richard Rodgers] and I happened to look at communication from your music department to our publisher. It contained this description:*

*“The trolley arrives at the place where the World’s Fair is to be built and the people get off the trolley. Esther wanders by herself and Jon tries to find her so she won’t be late for the return trolley. John sees Esther in a romantic setting - he comes up and they walk and talk. As they come to a mud puddle John picks up Esther in his arms, then she sings ‘Boys and Girls Like You and Me.’”*

*We wouldn’t presume to make any criticism three thousand miles away, but for whatever the comment is worth, we were disturbed by the incongruous feeling of going into a song which talks about girls and boys walking through the world with a girl held in the arms of a boy and the public distracted by marveling at his feat of strength, listening to the lyric and music and being enthralled thereby.*
For all we know, the number may never have been shot like this or maybe hasn’t been shot at all yet. In case it hasn’t been, we are hereby recording our fears for this way of going into it.

I hear you are coming to town soon. Am looking forward to seeing you.

As ever,
Oscar

Freed replied with:

I patent to reply to your letter about the rendition of “Boys and Girls,” and also to allay your fears that the song was shot according to the notice sent to the publishers, which you quoted.

I am sure that you will be very happy when you see the rendition which we have photographed. It is done very simply, without any superhistrionics, by Judy Garland to her boyfriend. The camera is on Judy’s face throughout the whole rendition and all she does is sing the tender philosophy of your lyrics.

Again I repeat that I am sure you and dick will feel very gratified at the manner in which Vincente Minnelli so simply and eloquently presented this wonderful song. I am anxious for you to see it.

As always,
Arthur

The footage no longer survives so it’s impossible to know if the camera was on Judy’s face for the entire song. It can be assumed that Minnelli probably filmed it with the focus on Judy while she and Tom Drake walked around the unfinished fairgrounds in a variety of camera setups.
The drama surrounding the inclusion of “Boys and Girls Like You and Me” wasn't the only difficulty Martin & Blane faced when writing the songs. Freed asked the duo to provide a song about a trolley for Scene 90 which was described as:

**TROLLEY DEPOT - ST. LOUIS - LATE AFTERNOON**

A trolley is there. Some youngsters on it, but a good number are still outside, chatting gaily.

Quentin (shouts) Let her go, motorman!

The trolley starts and the crowd starts to sing.

Martin & Blane wrote “Know Where You're Going and You'll Get There” that according to Blane was “a marvelous song that would be great to sing on the trolley.” They felt a song about a trolley would have been too corny. Freed pushed back, telling them he wanted a song about a trolley. Blane reported that each time they went to Freed with a new song for the spot (four total according to Blane), each time Freed told them he'd use them “in the Follies” (his pet project that became Ziegfeld Follies of 1946) and told them to go back and write a song about a trolley. Blane was frustrated, so he went to the Beverly Hills Public Library to research old St. Louis and found a photo of a trolley, “Believe it or not, under the picture was written ‘Clang, Clang, Clang went the trolley.’ Well, I dashed back -

told Hugh the title and we wrote it in about ten minutes.” The story has been told many times over the years with slight variations such as the photo caption being “Clang, Clang, Clang went the jolly little trolley.” Whatever the truth is, the photo provided the right inspiration for the song and Freed was finally happy, exclaiming “That's the song for Judy!”

Another obstacle faced another one of their songs, specifically for Martin. He had written some very depressing lyrics for “Have Yourself A Merry Little Christmas.” Those lyrics are now almost as famous as those used in the film due to anecdotal interviews done by Martin for articles and documentaries. Martin's original lyrics were:

*Have yourself a merry little Christmas,*
*It may be your last.*
*Next year we may all be living in the past.*

*Have yourself a merry little Christmas,*
*Make the Yuletide gay.*
*Next year we may all be many miles away.*

*No good times like the olden days,*
*Faithful friends who were dear to us will be near to us no more.*

*But at least we all will be together,*
*If the fates allow.*
*From now on we'll have to muddle through somehow.*

*So have yourself a merry little Christmas now.*
As Martin noted, the lyrics fit the mood of the scene. The family was leaving their beloved St. Louis right after Christmas. It’s Christmas Eve and Esther (Judy Garland) finds herself consoling younger sibling Tootie (Margaret O’Brien). Esther begins to sing in an effort to make Tootie feel better, trying to be hopeful in the face of a seemingly hopeless situation. Judy loved the melody but was concerned that the lyrics were too sad, afraid that audiences would think she was “a monster” singing such sad lyrics to Margaret O’Brien. The lyrics were too on the nose in their sadness, on top of a melancholy (and lovely) melody, on top of that seemingly hopeless situation. It really was too much sadness for audiences to endure and Judy’s instincts knew it.

Years later, Martin said that he was stubborn and refused to change the lyrics. At that time Martin had little clout. His stubbornness to a star of Judy’s caliber was bold. He later attributed it to his youthful arrogance. Martin told Judy he would write another song for her for that spot in the film and that she said: “but I liked that one.” Tom Drake, who played boy-next-door John Truett, took him aside and told him to stop being a “son of a bitch” and rewrite the lyrics. Martin finally did and a Christmas classic was born. The duo also revised their adaptation of the folk song “Skip To My Lou” for the film. The song was originally written in the 1840s and had become a party standard in the years since. Martin & Blane created their own arrangement in the early 1940s and can be seen performing it as “The Martins” in a 1941 “Soundie” short film titled appropriately, Skip To My Lou. The arrangement is basically the same as it is in Meet Me In St. Louis. That short is available as part of the extras with the film’s DVD and Blu-ray releases.

In 2001 an older Martin was wrongly influenced to co-write some banal secular and overtly religious lyrics that are best forgotten, as is the updated tile “Have Yourself A Blessed Little Christmas.” Thankfully, the original and the Sinatra versions are the two that prevails, which is as it should be.

The third original song Martin & Blane wrote for the film, “The Boy Next Door,” luckily did not experience any issues in its creation. The duo also revised their adaptation of the folk song “Skip To My Lou” for the film. The song was originally written in the 1840s and had become a party standard in the years since. Martin & Blane created their own arrangement in the early 1940s and can be seen performing it as “The Martins” in a 1941 “Soundie” short film titled appropriately, Skip To My Lou. The arrangement is basically the same as it is in Meet Me In St. Louis. That short is available as part of the extras with the film’s DVD and Blu-ray releases.

Although Blane is listed as co-composer, and throughout Blane’s life Martin never said a word, the fact of the matter is that Martin wrote the lyrics and the music for all of their original songs in Meet Me In St. Louis. It wasn’t until after Blane’s death that Martin revealed the truth,
“... all of the so-called Martin and Blane songs, (except for Best Foot Forward), were written entirely by me (solo) without help from Ralph or anybody else.” He went on to explain, “I was reasonably content to let him receive equal screen credit, sheet music credit, ASCAP royalties, etc., mainly because this bizarre situation was caused by my naive and atrocious lack of business acumen.”

CONRAD SALINGER

Once the songs had been decided on, the task of scoring the film went to Conrad Salinger. His knowledge of music and ability to provide arrangements that were unique and brilliant in their “simple complexity” made him a legend in his own time among film arrangers and composers. His compositions were deceptively simple to the general public because they added layers of music that accompanied and enhanced the vocals but were actually quite complex. Officially, Salinger was the orchestrator of the music with Georgie Stoll and Lennie Hayton providing the task of conducting those orchestrations, under the guidance of Roger Edens who provided the musical adaptation (and was an uncredited associate producer). But it’s Salinger who, via his orchestrations, provided the unique sound for this and all of the musicals he worked on. That distinctive sound that MGM musicals had can be attributed chiefly to Salinger. Unfortunately, during Salinger’s tenure at MGM, it was the musical directors and conductors who received the Academy Award nominations for the scoring of musical films, not the “orchestrators” which ignored the fact that orchestrators of Salinger’s caliber were responsible for the sound of the scores that received the nominations in the first place. Salinger was only nominated once, for 1951’s Show Boat. That film lost to another big mom musical, An American in Paris. Salinger worked on both, but in the case of Paris, only the film’s music conductor, Johnny Green, received the nomination and eventual win.

Salinger preferred to work with an orchestra half the size of the usual studio orchestra, feeling that the standard studio orchestra was too large. He was more than capable of creating the same sound with half the musicians. This made a difference in the pre-tape era when film music was recorded on optical film. Optical film had a low fidelity the result of which sometimes created some distortion on the soundtrack. They were just too big and loud. Salinger’s music sounded better because of his insistence on using the smaller orchestra and chorus.

PRE-RECORDINGS

The first pre-recording session took place on November 30, 1943. Three songs were pre-recorded, “Boys and Girls Like You and Me,” “Over The Bannister,” and “You and I.” Judy soloed on both “Boy and Girls” and “Over The Bannister,” with Tom Drake on hand.
to provide his spoken intro. Producer Arthur Freed and singer Denny Markas provided the vocals for “You and I.” Freed co-wrote the song with Nacio Herb Brown and it was decided that his untrained voice would sound better for Leon Ames’s father character, “Alonzo Smith,” and the scene. Three takes of “Boys and Girls Like You and Me” were printed (kept for use in the final mixing for the playback discs) and four were printed for “Over The Bannister.”

On December 1, 1943, Joan Carroll and Harry Davenport pre-recorded their vocals for the title song that opened the film. The following day, Judy went in to pre-record “The Trolley Song.” The original title of the film, per the Daily Music Report, was “Clang, Clang, Clang Went The Trolley.” Takes 1 & 2 were printed. In his definitive book about The Freed Unit, “The World of Entertainment! Hollywood’s Greatest Musicals” (republished as “MGM’s Greatest Musicals - The Arthur Freed Unit”), author Hugh Fordin relayed the story that day’s pre-recording session:

Even after the Orchestra’s first reading of [Salinger’s] arrangement of “The Trolley Song,” an excitement spread among those playing and listening. Then, when Judy came in with her dead-sure instinct of what she was to deliver, the ceiling seemed to fly off the stage. Take 1 was a print! Blane interfered. “But Roger, Judy sang a wrong lyric!”

“She’ll never do it like that again,” replied Edens. “No one will ever know the few words she changed - she’ll simply synchronize them!”

Salinger’s arrangement was a masterpiece. It conveyed all the color, the motion, the excitement that eventually was going to be seen on the screen. With the remaining numbers and the background scoring for this film as well as all the work to do thereafter, Salinger always maintained sonority and texture in his writing, which made his a very special sound and type that has never been equaled in the American movie musical.

Salinger’s brilliant arrangement is still used and recorded today. In 1957 MGM Records, via their “Verve” label, released an instrumental LP titled “A Lovely Afternoon - The Conrad Salinger Orchestra” which included his arrangements of “The Trolley Song” and “The Boy Next Door” newly recorded in stereo for the first time.

The rest of the songs were pre-recorded as follows:

December 3, 1943: “Skip to My Lou” and “Meet Me In St. Louis (Rose and Esther)”

December 4, 1943: “Have Yourself A Merry Little Christmas” and “The Boy Next Door”

December 17, 1943: “Under the Bamboo Tree”

January 13, 1944: “You and I” (no vocalists are noted so it’s unclear if this was another session with Freed and Markas or not)

It was standard, as it is now, for most (if not all) of the underscoring for films to be recorded after principal photography was completed and a rough cut of the film was available. The bulk of the underscoring sessions for Meet Me In St. Louis took place on May 25 & May 26, 1944. Additional sessions took place on May 29, June 24, July 27, and August 18, 1944.

### The following recordings were made today:

<table>
<thead>
<tr>
<th>SCENE No.</th>
<th>COMPOSITION</th>
<th>COMPOSER</th>
<th>TIME</th>
<th>DISC. NUMBER</th>
<th>REMARKS</th>
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<tbody>
<tr>
<td>2015</td>
<td>Clang, Clang, Clang Went The Trolley</td>
<td>Blane</td>
<td>t 2</td>
<td>4:00</td>
<td>Studio orchestra - pre-recording. Judy Garland vocalist with chorus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Martin</td>
<td>t 1</td>
<td>4:01</td>
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Download the complete set of Daily Music Reports for Meet Me in St. Louis here (PDF format).
**The Music of Meet Me In St. Louis**


Download the complete set of Daily Music Reports for Meet Me in St. Louis here (PDF format).

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**DAILY MUSIC REPORT**

**SCENE No.** | **COMPOSITION** | **COMPOSER** | **TIME** | **DISC NUMBER** | **REMARKS** | **LIBRARY NUMBER** | **CLASS.** | **USED IN PRODUCTION**
--- | --- | --- | --- | --- | --- | --- | --- | ---
2020 | Boy Next Door | | t 2 | 3:30 | Beh. and take, Orch and Judy. | | | |
 | | | t 3 | 3:28 | | | | |
 | | | t 7 | 3:20 | | | | |
2021 | | | t 5 | 3:42 | | | | |
Songs from the era portrayed in the film (the early 1900s) were used as background scoring. These included “Goodbye My Lady Love,” “Under the Anheuser Bush,” “Hiawatha,” “Little Brown Jug,” and “Auld Lang Syne.” The use of public domain songs from the era was common practice in period films. The general public’s familiarity with them added another layer of nostalgia.

BOYS AND GIRLS LIKE YOU AND ME

Blane turned out to be correct when he postulated that the Rodgers & Hammerstein song, “Boys and Girls Like You and Me,” would end up on the cutting room floor. When a rough cut of the film was ready it was clear that it was too long. Something had to be cut. The non-musical Halloween sequence, which was a tour de force for Margaret O’Brien, was almost cut. Freed and Minnelli fought to keep it. It came down to deciding whether to cut “Boys and Girls Like You and Me” or “The Boy Next Door.” “The Boy Next Door” was more integral to advancing the plot, specifically by establishing Esther’s crush on, and subsequent romance with, John Truett. “Boys and Girls Like You and Me” was redundant in that respect and the sequence slowed down the film’s flow. Removing the song meant that the entire sequence of Esther and John at the fairgrounds would also be cut, which was longer than “The Boy Next Door.” That might have helped in keeping the lengthy Halloween sequence intact as well.

Frank Sinatra’s name is curiously linked to Meet Me In St. Louis even though he was never a part of the project. He famously requested new lyrics to “Have Yourself A Merry Little Christmas.” He also recorded his own version of “The Boy Next Door” with an obvious gender change. “Boys and Girls Like You and Me” was resurrected for him to sing to Betty Garrett in the 1949 MGM musical Take Me Out To The Ball Game. It was filmed but ultimately cut, again because it slowed down the flow of the film. The footage remains and it’s nice enough but it’s obvious that as lovely as the song is, it doesn’t work on screen. The lyrics are such that the only way it can logically be filmed it is to have the singer walking along singing it to the object of their affection. It could possibly be sung in a more intimate way with the singer singing to a photo of their love interest. Either way, it slows down the narrative. The footage of Judy singing the song in Meet Me In St. Louis has been lost but the pre-recordings remain, in stereo.

THE CAST ALBUM

Meet Me In St. Louis was made before the soundtrack album market opened (thanks to MGM Records) in 1947. At the time it was standard for film musical stars to make studio singles of songs from their films. These singles were usually completely different than the versions introduced in the films. Judy had a recording contract with Decca Records and recorded the film’s songs, including “Boys and Girls Like You and Me,” for their “Cast Album” to the film. As was the standard at the time, the album consisted of four 78 rpm records featuring a total of eight songs: “Meet Me In St. Louis,” “The Boy Next Door,” “Boys and
Girls Like You and Me,” “Have Yourself A Merry Little Christmas,” “The Trolley Song,” and “Skip to My Lou.”

The album was the second of Decca’s Judy Garland cast albums. It reached the #2 spot on Billboard’s new “Best Selling Popular Record Albums” chart in early 1945. The single of “The Trolley Song” peaked at the #3 spot on the singles chart. These Decca versions feature slightly different orchestrations conducted by the film’s conductor Georgie Stoll. The exception is “Have Yourself A Merry Little Christmas” which is nearly identical to the film version.

No soundtrack recordings were released until 1962 when MGM Records released the compilation record “The Judy Garland Story Vol. 2 - The Hollywood Years!” That release included predominantly previously unreleased Garland soundtrack performances featuring two songs from Meet Me In St. Louis, “The Boy Next Door” and “The Trolley Song.” These performances were derived from the actual film soundtrack and not the pre-recordings. Oddly enough, the record did feature three pre-recordings from other Garland films, each one an outtake. The film soundtrack version of “Under the Bamboo Tree” was part of the 1974 MCA soundtrack to That’s Entertainment! and an abridged version of “Have Yourself A Merry Little Christmas” was released on the sequel soundtrack in 1976, That’s Entertainment, Part Two.

The first Meet Me In St. Louis soundtrack album appeared in 1981 on the bootleg label, “Hollywood Soundstage.” That record was also recorded directly from the film’s soundtrack. The sound quality was decent for a bootleg album of that era.

In 1994, MGM/UA released a special 50th-anniversary edition of Meet Me In St. Louis in the laserdisc and VHS tape formats with an accompanying CD soundtrack in stereo. The set featured an alternate audio track of the isolated music-only track for the entire film (including music-only tracks of the songs) and the option to listen to the existing prerecording sessions for the songs. These features have been copied over to the subsequent DVD and Blu-ray releases of the film.

The stereo CD was on the MGM Records label and was the next-to-last soundtrack ever released by that label (Ziegfeld Follies of 1946 also released in 1994 was the last). Miraculously, all of the pre-recordings of the songs and music for the film survived in stereo allowing the film to be remastered in true stereo. The CD was also in stereo. It was re-released the following year on the new Rhino Records “Turner Classic Movies” music label, the first in a long line of MGM soundtrack CDs released by Rhino. The only difference between the two CDs is the removal of the MGM Records and Turner logos, the disc artwork, and inner tray artwork and the addition of the Rhino Records and Turner Classic Movies Music logos. The contents and the booklet remained the same. That’s the last official release of the soundtrack although there have been bootleg CD copies (most with poor sound and some inexplicably mixed
down to mono) from European labels that are not worth purchasing. The Rhino soundtrack is currently available on iTunes.

In 2017 the marvelous "Soundtracks" 2-CD set featured newly remastered versions of "The Boy Next Door," "The Trolley Song," and "Have Yourself A Merry Little Christmas."

*Meet Me In St. Louis* premiered, naturally, in St. Louis, Missouri, on November 22, 1944. It was an instant hit, becoming MGM's biggest hit of the year and their top moneymakers for several years afterward. The film cost $1,707,561.14 to make and grossed over $7,566,000 on its initial release.

"The Trolley Song" and "Have Yourself A Merry Little Christmas" were the breakout song hits. The latter has become the second most recorded holiday song of all time, behind "White Christmas." When the Oscar nominations were announced, *Meet Me In St. Louis* was nominated for Best Song ("The Trolley Song") and Best Scoring of a Music Picture and Best Cinematography, Color. Oddly enough the film did not get nominated for Best Art Direction, Color or Best Sound Recording.

There were twelve songs (!) nominated for Best Song of 1944. The competition was stiff, what with songs written by the likes of Jerome Kern, Ira Gershwin, Harold Arlen, James Van Heusen, Jimmy McHugh, and more. This was the heyday of the movie musical and there were quite a lot of musicals to choose from. The winner was "Swinging on a Star" written by James Van Heusen and Johnny Burke for the Bing Crosby hit *Going My Way*. That’s not surprising when one considers that *Going My Way* was the big Oscar winner that year snagging Best Picture, Actor (Crosby), Supporting Actor (Barry Fitzgerald), Director (Leo McCarey), Screenplay (Frank Butler and Frank Cavett, based on a story by Leo McCarey), and Best Original Motion Picture Story (Leo McCarey) among other wins.

*Meet Me In St. Louis* has endured over the decades as a timeless masterpiece. It’s not dissimilar to Judy's previous masterpiece, *The Wizard of Oz*. Both make brilliant use of Technicolor. Both transport the viewers to another world of beauty and music and song with just enough conflict to be resolved before the happy ending where our heroine ends up back home (whether being sent back or being able to remain) and exclaiming that "There's no place like home," or specifically ". . . right here where we live, right here in St. Louis!"). It’s safe to assume that the film will continue to cast its magic spell on audiences as long as it’s available for people to see.
MUSIC CREDITS

Note: Although Hugh Martin later admitted that he wrote the music and lyrics to the original songs in *Meet Me In St. Louis*, Ralph Blane is still listed as a co-author as that is the official credit on the songs. All of the Martin and Blane songs were written in 1943, copyrighted in 1944.

"Meet Me in St. Louis"
Music by Kerry Mills, Lyrics by Andrew B. Sterling (1904)

"The Boy Next Door"
Music and Lyrics by Hugh Martin and Ralph Blane

"Skip To My Lou"
Traditional folks song, original music, lyrics, and arrangements written by Hugh Martin and Ralph Blane

"I Was Drunk Last Night"
Traditional folk song

"Under the Bamboo Tree" (1902)
Music and Lyrics by Bob Cole

"Over the Bannister" (1944)
Music and Lyrics by Conrad Salinger and Roger Edens

"The Trolley Song"
Music and Lyrics by Hugh Martin and Ralph Blane

"Boys and Girls Like You and Me" (Outtake) (1943)
Music by Richard Rodgers, Lyrics by Oscar Hammerstein II

"You and I" (1944)
Music by Nacio Herb Brown, Lyrics by Arthur Freed

"Have Yourself A Merry Little Christmas"
Music and Lyrics by Hugh Martin and Ralph Blane

Incidental songs used in the background scoring:

"Under the Anheuser Bush" (1903)
Music by Harry von Tilzer

"Good-bye My Lady Love" (1904)
Music and Lyrics by Joe Howard

"Little Brown Jug" (1869)
by Joseph Eastburn Winner

"Home Sweet Home" (1823)
Music by Sir Henry Bishop, Lyrics by John Howard Payne

"Auld Lang Syne" (c 1788)
Scottish folk song

FILM MUSIC CREDITS

Musical Director: George Stoll
Uncredited Musical Director: Lennie Hayton
Musical Adaptation: Roger Edens
Orchestration: Conrad Salinger
Original Songs & Music: Hugh Martin, Ralph Blane; Arthur Freed, Nacio Herb Brown
Check out The Judy Room’s Extensive Spotlight on Meet Me in St. Louis here.

Check out The Judy Garland Online Discography's Meet Me In St. Louis (Decca versions) here.

Check out The Judy Garland Online Discography's Meet Me In St. Louis (Soundtracks) here.

Information in this article was provided in part by:

“The World of Entertainment! Hollywood’s Greatest Musicals” written by Hugh Fordin (republished as “MGM’s Greatest Musicals - The Arthur Freed Unit”)

"Meet Me In St. Louis" (BFI Film Classics) written by Gerald Kaufman

"Judy Garland The Day-by-Day Chronicle of a Legend" written by Scott Schechter

The MGM Daily Music Reports from the author’s personal collection.

Photos from the author’s personal collection.
This year marks the 80th anniversary of *The Wizard of Oz*. For the 75th anniversary five years ago I created a special edition of "Garlands for Judy" accompanied by an anniversary video. Instead of copying that, I thought it would be fun to look back thirty (!!) years to the 50th anniversary.

The 50th anniversary of *The Wizard of Oz* in 1989 was a huge deal and a big milestone for the film and the home media market. It was the first major anniversary year to come along since home media, specifically the sale and rental of movies on VHS tapes) and that anniversary year just happened to be for 1939 which is still considered to be the greatest single year in the history of Hollywood movies.

MGM/UA, who owned the MGM catalog at that time, released a special edition of *The Wizard of Oz* which featured a restored version of the film for the first time ever, plus extras! The release was heavily promoted as no video had been promoted before. The success of the VHS and laser disc opened the door for more special editions of classic films. Even Disney got in on the act. It opened up a golden age of home media special editions, especially for laserdisc collectors, that lasted through the end of the 1990s and continues to influence the special editions we see today.

The following pages feature a small sampling of the many collectibles, articles, and more. We sure were spoiled!
MGM/UA's VHS edition was one of the biggest sellers of the year. At the time, VHS was the most popular home video format.
The folks at Criterion were first out of the gate with a special edition laserdisc that had quite a lot of extras on it, but it was overshadowed by the MGM/UA version due to that label's huge marketing campaign.
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50 years later, there’s no place like home

BY MIKE BARLOW
Stamford Advocate

It’s hard to believe that MGM’s motion picture version of The Wizard of Oz is actually 50 years old this year. Hollywood says that more than a billion people have seen the classic, making it the most widely viewed movie in the history of film.

Marking the anniversary, MGM-UA Home Video is releasing a limited edition version of the movie on videocassette.

Not only will this anniversary special be rendered from a digitally upgraded master, it will also include a host of scenes and original material shot for the film but never shown to the public. Scenes like Ray Bolger’s flying scarecrow dance, cut from the final print because the editors thought it was too distracting. And Buddy Ebsen singing the Tin Man’s famous lament, “If I Only Had A Heart.”

Why Ebsen? Because he was the original Tin Man, not Jack Haley. Ebsen was initially signed to play the Scarecrow, but switched to the role of Tin Man at Bolger’s request. An allergic reaction to the aluminum dust in his silvery makeup sent Ebsen to the hospital. That’s when Haley was called in to replace him.

Also included at the end of the new videocassette is a filmed rehearsal of Dorothy’s “jitterbug,” another dance routine that wound up on the cutting room floor.

The scene took place in the Haunted Forest and precedes the flight of the fearsome winged monkeys.

In the preview version, the Wicked Witch sends a “jitterbug” to sting Dorothy and her friends. The insect’s sting, in turn, propels them into a wild, exhausting dance. The idea was to showcase Judy Garland’s “hot” song-and-dance talents. But the scene broke the flow of the movie and was removed before the final cut. Careful listeners, however, will catch a reference to the “little insect” as Margaret Hamilton orders the flying monkeys into the sky.

Unbelievably, another scene that almost wound up in the trash heap was Garland’s immortal rendition of “Somewhere Over the Rainbow.” The Wizard of Oz: The Official 50th Anniversary Pictorial History (Warner Books) says that some studio executives tried to have the song dropped. Garland said later that they objected to wasting so much screen time on a “little fat girl singing.” The producers and executives went back and forth for several days until Louis B. Mayer, the MGM chief, stepped in, deciding in favor of Garland and the song.

In all, 19 minutes of footage were trimmed from the preview version. The edited version we are all familiar with ran 101 minutes, and opened in August 1939.

MGM-UA will offer the videocassette for $24.95. But because Proctor & Gamble is “sponsoring,” this anniversary edition, a $5 rebate is offered if you buy one of their products.

The only problem is that there is a 60-second Downy promotion on the front of the tape.

At any rate, The Wizard of Oz is easily one of Hollywood’s best. It won three Academy Awards: Best Original Song, Best Musical Score, and a Special Juvenile Oscar for Garland.

But most of all, it has become a part of our shared, pop cultural consciousness. Like an ancient myth, its words and images transcend time, appearing fresh and truthful each time we experience it. Even if you’ve never been to Kansas, you still know there’s no place like home.
Oodles of Ozophiles

"Munchkins" of fan club meet to celebrate 50 years of "The Wizard."

By Mack Reed
Special to The Inquirer

This is a day of independence for all the Munchkins and their descendants!

A whole weekend, in fact.

Ozophiles from around the area began trooping into the Wilmington Hilton hotel yesterday for the three-day annual convention of the Munchkin faction of the International Wizard of Oz Club.

These fans from the eastern United States call themselves Munchkins, after the diminutive, squeaky-voiced folk from the Land of Oz's eastern quadrant.

But this year, Ozzlings everywhere are celebrating more than the hydraulic homicide of the Wicked Witch.

This is the 50th anniversary of the release of MGM's The Wizard of Oz, and high-octane Oz-mania is already spreading, as evidenced by at least four new books, a blizzard of new mugs, dolls and calendars and even a traveling "The Wizard of Oz — Live!" road show, sponsored by a dog food company.

The weekend convention — open only to club members — features enough to make even the most manic Oz fan dizzy.

There will be a "JeopardOz" trivia contest, the unveiling of the Franklin Mint's new collectible Wicked Witch of the West doll and speeches by authorities such as Rhys Thomas, author of The Ruby Slippers of Oz: The Power, Passion and Pursuit of the World's Most Famous Shoes.

Among the activities featured today will be an auction of books and memorabilia, a costume contest and a sneak preview of a new videotape of the 1939 film that includes outtakes and a scene with hoofer Buddy Ebsen, the film's original Tin Man.

Ebsen had to be replaced when he suffered allergic reactions to the Tin Man's (See OZ on 8-C)....
Ozophiles meet to honor 'Wizard'

The weekend trip down the Yellow Brick Road was organized by two Ozophiles, Bill Stillman and Jay Scarfone, members of the Munchkins and chairmen of the convention.

Stillman, 26, and Scarfone, 23, have devised an acid test for true Oz fans: arrange 15 untitled movie stills in the order in which they appeared in The Wizard of Oz. "It's not as easy as it sounds," Stillman warned.

They should know, the two co-wrote (with New Yorker John Frick, introduction by Jack Haley Jr.) The Wizard of Oz — The Official 50th Anniversary Pictorial History from Warner Books. And together they have amassed a rich collection of Oz relics that will be displayed via a slide presentation today.

"I think I came out of the womb knowing the story," Stillman, 26, said in a recent telephone interview. When not collecting, Stillman manages a community living program for disabled adults; Scarfone is an accountant.

"I think Oz is something universal; it has a very wide appeal," Stillman explained. "There's a very basic philosophy inherent in the story. At the risk of sounding trite, I guess there's a point where everyone realizes there's no place like home and everyone's looking for a heart, a brain and courage."

Every Christmas, Stillman's parents gave him Oz books. Every year, he saw the movie on TV. And every year, the Oz magic sucked him in a little farther. Soon he began collecting and became an expert on the merchandising of Oz. Back in 1939, MGM was inexpert about merchandise tie-ins for its movies, Stillman said.

The Wizard of Oz was the studio's first venture into mass marketing, which makes the surviving Oz relics even more valuable, Stillman said.

Original Oz products "were relatively cheaply made and didn't receive as much distribution as they might have," Stillman said. "Two of my favorite items were manufactured by the Ideal Novelty and Toy Co. out on Long Island. They came out with a Judy Garland doll dressed as Dorothy, and they also came out with a cloth doll of Ray Bolger called The Strawman."

In 1939, Dorothy doll came in three sizes, costing $3 to $5. Today in mint condition, the doll is worth $1,000 and up, Stillman said.

Original Oz characters and their collectibles are popular collectibles. The Philadelphia Inquirer / GERALD S. WILLIAMS

Paper masks and magazines are popular collectibles.

In fact, Stillman and Scarfone won't even say for public consumption where their home is or where they house their collection, for fear of theft. When pressed, Stillman hints slyly, "Somewhere over the rainbow."

"And we now have an unlisted phone number," Scarfone added. Probably a wise move. A few Oz fanatics can be just that: nuts. "There are those who believe Judy Garland lives and those who believe they are Judy Garland, Stillman said."

In addition to the mass-marketed items, the two own a 13-inch-high Dorothy doll, hand-made of crepe paper, dressed in gingham and topped with a carved wax head, which they learned was given to Garland at a studio wrap party.

And standing in the living room is the baroque gray felt uniform of one of the movie witch's hulking Winkie guards. The MGM actor's name is still taped inside the lapel — Philip Harron.

"In the book, Winkies were about the size of Munchkins, but in the movie they were, of course, much more foreboding," Stillman said. "I think a lot of dramatic tension in those scenes would have been lost if Dorothy and friends were being chased by a bunch of midget-size soldiers."

The suit is one of the few left. Twenty were made. Most of the others "were dismantled and parts of them were used in the 1960s Ice Capades," Stillman said ruefully. "I feel very fortunate. We bought this for a song."

Now with the 50th anniversary looming, the memorabilia market is booming. Today, mint-condition movie posters can fetch $10,000.

The last marketed pair of ruby slippers sold on the block at Christie's Auction House in New York last year for $165,000. There were seven pairs, all matched from the MGM costume shop in the '30s by the late MGM costume chief Kent Warner, but only five pairs are known to still exist, Scarfone said.

Stillman recommends that neophyte Ozophiles start small. "Some of the easiest things for a collector just starting out would be a first printing of Over the Rainbow sheet music," Stillman said. "The song became enormously popular and so there were many, many copies printed of that. They cost between $10 to $25.

Collectors should look for inexpensive Ozabilia in excellent condition. Stillman suggests, like paper dolls, greeting cards or toys. The items will become rare and appreciate in value because most collectors shy away from the less durable items, he said.

"Now's a good time to start collecting, with the 50th anniversary commemorations," Scarfone said. "There were 0zcharacter dolls in 1975 that sold for between $3 and $4, and now they're priced more like $35 or $40. It doesn't take long."
Garlands for Judy - Summer/Fall 2019

The Wizard of Oz - 50th Anniversary

Continued
The Wizard of Oz - 50th Anniversary

Playing along, Freed dispatched a musical emcee, Roger Edens, to check out the musical possibilities in 10-year-old Temple. “What can I say, Arthur?” Edens sighed. “Her vocal limitations are insurmountable.” Happily for all, Fox wouldn’t lend Temple — nor would Universal part with Deanna Durbin — so, like it or lump it, MGM laced out with its first choice, Garland.

The only other first-choice to make the finished film was Bert Lahr; fact is, The Cowardly Lion was custom-fitted to his comic style. Buddy Ebsen and Ray Bolger were tapped for The Scarecrow and The Tin Man — till Bolger balked (“I’m not a tin performer, I’m fluid”) and got the parts swapped. Alas, the aluminum paint applied to Ebsen put him promptly in the hospital and forced him to relinquish the part to Jack Haley.

Ed Wynn thought the title role too small and turned it down, W.C. Fields priced himself out of the part. Wallace Beery’s hand went up immediately, but the fusty, funny Frank Morgan was eventually anointed Wizard.

The Wizard of Oz has delighted generations of the young and the young at heart,” said TBS Board Chairman and President R.E. “Bo” Turner. “We’re delighted to be helping children of all ages celebrate America’s 50-year fascination with this timeless classic.”

The film’s popularity has grown over the years to unprecedented proportions. Due partly to annual exposure as a broadcast television event, partly to the charisma of star Judy Garland and partly to some magical element that may never be defined, the film has become an essential part of our culture. References to THE WIZARD OF OZ turn up in movies, books and television commercials. Sales of the film on videocassette and the marketing of items based on the picture’s characters are at an all-time high. In a research study conducted in 1975, Oz and its inhabitants achieved an 80-percent recognition factor among children in nursery schools and day-care centers. By the time Turner Broadcasting System, Inc. (TBS) purchased MGM in 1980, THE WIZARD OF OZ had become one of the library’s most treasured holdings.

With the Golden Anniversary of THE WIZARD OF OZ, TBS will have an opportunity to celebrate 50 years of magic. Special screenings, marketing campaigns and a commemorative videotape package will help people around the world celebrate this motion picture classic and demonstrate that Dorothy Gale has indeed found a home — in the hearts of the world.

A little girl searching for a home, a man of straw searching for a brain, a woodchuck, a pair of ruby slippers and a land of magic and adventure — these are the unlikely ingredients that came together to create an American treasure — one of the most cherished films of all time.

Half a century ago, film audiences first saw a lonely little girl in a Kansas cornfield sing about her dream of a happier place “somewhere over the rainbow.” Children loved the film. Movie critics didn’t. And though some of the songs became hits, the picture lost money on its initial release. But then, that’s pretty much what the brads of MGM Studios expected at the time. For them, THE WIZARD OF OZ was their prestige release for 1939 — a film intended to bolster the studio’s image and win a few Oscars, but hardly expected to set any box office records.

Nobody knew at the time that a motion picture phenomenon had been born.

Although it took a decade for THE WIZARD OF OZ to turn a profit, the film’s consumer base was growing by the year. The Wizard of Oz was a hit from the start, but it wasn’t until the 1940s that it became a cultural phenomenon. In 1945, the film was nominated for ten Academy Awards, including Best Picture, and won three, including Best Special Effects.

The Wizard of Oz was a landmark in Hollywood history, not just for its technical achievements but also for its impact on popular culture. It introduced a new generation of actors, including Judy Garland, Jack Haley, and Ray Bolger, who went on to become household names. It also set the standard for musicals and fantasy films for decades to come.

The Wizard of Oz has continued to be a beloved classic, with its impact felt in a variety of forms, from stage productions to animated sequels. Its legacy is evident in the enduring popularity of its songs, the iconic costumes and makeup, and the magical landscapes it created.

The Wizard of Oz is a timeless tale of hope, adventure, and the power of dreams, and its influence on the film industry and popular culture cannot be overstated. It is a true cinematic masterpiece that continues to captivate audiences around the world.
Video, book releases retrace path down yellow brick road

By Kevin Phinney
American-Stateman Staff

Fifty years ago this week, Dorothy Gale dropped out of the black Kansas sky and into American cinema history via The Wizard of Oz, estimated to be the most-screened motion picture in history. By 1939, the movie was already recognized as a classic, and its influence on American popular culture continues to this day.

To commemorate the film’s golden anniversary, Turner Entertainment and MGM-UA are re-releasing the restored home video edition of Oz. That means the film is no longer simply black-and-white and col-

or, but appears in all its original sepia-and-
tinted splendor. The package also includes 17 minutes of new footage that gives a glimpse into the making of the picture and its rehabilitation from financial disappointment to baby-boomer staple.

Look for it on video shelves Aug. 22.

Many of today’s children cannot recall the first time they saw The Wizard of Oz. It was simply accepted as a fact of life, like peanut-butter-and-jelly sandwiches or that red tricycle. Dorothy’s journey from a dreary Kansas farm to the idyllic world of Oz was visually bold and melodically strong enough to captivate fans from an early age, but the way it elevated family ties to a new high (“there’s no place like home”) and vanquished tyranny in an age of advertiser-controlled media has made it practical universal.

Still, the road to Oz was fraught with problems. In 1939 Hollywood. There are several books recounting the production of The Wizard of Oz, by one reporter Aileen Harnett, who interviewed many of the film’s participants before their passing, and a newly released official 50th anniversary pictorial history called The Wizard of Oz, by John Fricke, Jay Scarfone and William Stillman. The late Margaret Hamilton, who played the Wicked Witch of the West, contributed a first-hand introduction to Harnett’s book, first published in 1977. Reminisces by Jack Haley Jr., the son of the Tin Man, precede the pictorial collection.

Is there anyone who doesn’t know the story of The Wizard of Oz? That high-


strung Dorothy Gale (Judy Garland) is bored to distraction on her Kansas farm, and the only excitement is keeping her dog, Toto, from the clutches of that nasty spin-


ster, Miss Gulch? Or that, when a cyclone whisked her house off to Oz, where . . . Um, actually, the Munsterkiss told it better:

The house began to pitch
The kitchen took a switch
It was clear that the Wicked Witch
Was in a healthy situation
For the wicked witch
Was in the middle of a ditch

But that was only the Wicked Witch of
Judith Garland, left, Bert Lahr, Jack Hale
ry and Ray Bolger as their characters
for The Wizard of Oz, which celebrates its 50th anniversary this month.

And finally, Dorothy’s return to her bed-
room in Kansas is so full of nurturing com-
fort that it seems to make the bed of Oz
safe for even the youngest viewer. It’s all
OK, the filmmakers tell us. It’s only a
dream.

Most fans of the film can recite at least a few lines verbatim, and many know that it eventually recouped its money and turned profitable after television rights were sold to CBS in the 1950s. But even diehard fans will be startled to learn that Frank Morgan, who played the Wizard as well as three other roles in the movie, Bound the coat he wears as Professor Marvel in an old used-
clothing shop, and when he examined the name on the lining, it was L. Frank Baum — the author of the original Oz sto-
ties. Many know that W.C. Fields was brief-
ly considered for the Wizard, but the new pictorial book reveals that the gentle but

Gayle Sondergaard (top) gave up the
Wicked Witch role when the producers
made her a hag, not a fallen woman.
Margaret Hamilton replaced her.

from Ed Wynn also was considered, and
Wallace Beery coveted the role, too.
Shirley Temple was never serious com-
petition for Garland, the book says, and
Gayle Sondergaard was delighted to wrig-
gle out of the Wicked Witch role when the
producer elected to make her a hag rather
than “a fallen woman.”

Much has been made of Buddy Ebsen’s departure from the film due to a nearly fa-
tal allergic reaction to the dust used to make him silver as the Tin Man. Ebsen’s costume tests appear in the book and in the new video release that show him in makeup. Unfortunately, no footage sur-
vives, because in Ebsen’s absence, the pro-
ducer decided to switch directors as well.
Jack Haley was brought in to replace Eb-
sen, but on a few songs, We’re Off to See the
Wizard, for example, the voice you hear is still that of Buddy Ebsen.

Buddy Ebsen was forced to give up the
role as the Tin Man after discovering he was allergic to the makeup.

Restored to its original Technicolor, The
Wizard of Oz practically glows on the
screen. Following the new video release is a riotous dance sequence for the Scarecrow,
which was cut from the film, and a song and dance called The Jitterbug, which was deleted from the forest scene where Toto
was dog-napped.

The movie’s score has been a hit almost
despite its debut, although producers were unsure if audiences would still while a “little fat girl” sang “Over the Rainbow.” The sequel re-releases of the songs have fared well — “Ding Dong!” The Witch is still a hit single in 1967 for the Fifth Estate, and the disco band Macao revived it in the ‘70s.
Now there’s a CD version of the score by the London Philharmonic Orchestra.
There has been a steady stream of dolls,
posters, toys and cups (Whataburger is currently sponsoring a glass giveaway) much of it inspired after the movie pulled large ratings in its 1939 television debut.

Not bad for a movie that was called “a
stinker” in 1939 by The New York Times critic, Russell Maloney. He groused that The Wizard of Oz “betrays no sense of imagina-
tion, good taste or meaning.”

Eventually, Maloney’s opinion repre-
sented the minority view. Baum and the
filmmakers knew Oz was going to be a hit even with the heart, not the eyes, and that’s why the movie endures.
The Wizard of Oz - 50th Anniversary

50 years later, they're off to sell 'The Wizard'

From Hollywood in 1939, perhaps its most brilliant year, came a film that blew like a twister into the national psyche. Fifty years later, everyone's off to sell "The Wizard."

From "The Wizard of Oz" to "Wicked," "Mozart," "The Nutcracker," "The Great Gatsby," and "The Little Mermaid," the musical has been a part of the American conscious since the early 1930s. "The Wizard of Oz," the 50th anniversary of which is being celebrated this year, is one of the most enduring and beloved films of all time. It is a classic tale of good versus evil, with a message of hope and determination. The film's impact on popular culture is undeniable, and its influence can be seen in everything from fashion to music to literature.

In the case of "The Wizard of Oz," the impact has been particularly profound. The film's music, particularly "Over the Rainbow," has become an instantly recognizable and beloved tune. It is a song that has been covered by countless artists, from Frank Sinatra to Elton John, and it has been featured in countless films and TV shows. The film's visual style, with its bright colors and imaginative sets, has also had a lasting influence on popular culture. It is a film that has been studied and analyzed by film historians, and its impact on the development of the American film industry cannot be overstated.

The Wizard of Oz - 50th Anniversary

Continued
The Wizard of Oz - 50th Anniversary

Wizard of Oz

Film classic celebrates 50th anniversary

Continued from Page 5

"The Wizard of Oz" was completed on March 16, 1939. The final budget was $2,777,000, a huge amount for those times. MGM launched a huge promotion campaign in hopes of recouping the investment. "The Wizard of Oz" premiered at the Grauman's Chinese theater on Aug. 15, 1939. The New York opening followed two nights later at the "air-conditioned" Capitol theater on Broadway.

The reviews were mixed. The New York Times' Frank Nugent declared: "It is so well intentioned, so genial, and so gay that any reviewer who would look down his nose at the fun-making should be spanked and sent off, supperless, to bed."

A number of critics qualified for such treatment. The New Yorker called "The Wizard of Oz" a "stinker" which "displays no trace of imagination, good taste or ingenuity."

The New Republic's Otis Ferguson had unkind words for Judy Garland: "It isn't that this little slip of a miss spoils the fantasy so much as that her thumping, overgrown gamboles are characteristic of its treatment here. When she is merry, the house shakes, and everybody gets wet when she is forlorn."
50 years later, it’s still the ‘Wizard’ of Oz

By Bob Straus

LOS ANGELES — As the news media refuse to let you forget, 1939 was one of the key years in the history of American cinema.

Two ’39 productions in particular stand out as the crowning achievements of that era’s extravagant studio system. “Gone With the Wind” already has received a ballyhooed, 50th-anniversary reissue.

Now it’s time to go off to see the Wizard.

“The Wizard of Oz,” which began its national rollout last Friday with a two-week run at Hollywood’s Cinerama Dome, is the best excuse yet for overhyped, half-century nostalgia.

To see this marvel of moviemaking magic on the big screen in a newly struck, vibrantly Technicolor print (with its bracketing, monochrome Kansas sequences tinted sepia for the first time since the initial release) is to be transported completely over the rainbow.

We’ve all grown up watching it on TV, but being completely surrounded by the Land of Oz in a movie theater makes you appreciate the picture’s ingenious fantasy, impeccable production values and resonant emotions on a whole new scale.

Like “Gone With the Wind,” “The Wizard of Oz” was distributed by MGM, which means it now is owned by Ted Turner’s Turner Entertainment Co.

Notorious for their colorization of “Casablanca,” “The Maltese Falcon” and other black-and-white classics, the Turnerites relish the rare opportunity to play good guys that a Technicolor restoration affords them.

Although “The Wizard of Oz,” based on L. Frank Baum’s 1900 best seller, had been made into a fairly successful silent film (Oliver Hardy played the Tin Woodman), such juvenile fantasy was deemed box-office poison through much of the 1930s.

In 1938, however, Walt Disney scored big with his animated “Snow White and the Seven Dwarfs” feature, and Louis B. Mayer, in his usual understated way, set out to top that.

He bought the rights to the “Oz” book from his old partner-enemy Sam Goldwyn, put producers Mervyn LeRoy and Arthur Freed to work on the project, and agreed to let his contract performer Judy Garland play the pivotal role of Dorothy after 20th Century Fox refused to lend him Shirley Temple.

Oscar, and became one of the best-loved tunes in history.

Broadway hoofers Ray Bolger, Bert Lahr and Jack Haley were cast as the Scarecrow, the Cowardly Lion and the Tin Woodman, respectively.

Contract player Frank Morgan landed the role of the less-than-magnificent Oz, and Margaret Hamilton — who will continue to haunt children’s nightmares for generations to come — played the green-skinned Wicked Witch of the West.

“‘The Wizard of Oz’ opened in August 1939 to outstanding box-office receipts, which quickly fell off once kids started going back to school.

With a high-for-the-time production cost of $2,777,000 and total rentals of $3,335,000, the picture actually lost money when print and publicity costs were figured in.

Critics generally despised it, and except for two wins in the music categories, “Oz” was blown away by “Wind” at the Oscar ceremonies.

Watching the “Oz” broadcast became a yearly ritual for most American families, and by 1983, television had generated $13 million in revenue.

Overall, worldwide viewer-ship for “The Wizard of Oz” has been estimated at 1 billion, the highest for any movie in history.

Judy Garland is flanked by Jack Haley as the Tin Man and Ray Bolger as the Scarecrow in the 1939 “Wizard of Oz.”
The Wizard of Oz - 50th Anniversary

And introducing: the new, revised “Wizard of Oz.”
Yes, the venerable flick is being re-released on video this August—but accompanied by 17 minutes of previously excised MGM footage, all of it after the finale of the 1939 version.
For example, there’s the animated pink-and-blue mosquito whose stings soften up Dorothy for the Wicked Witch’s Winged Monkeys. It precedes the wild jitterbug by Judy Garland and her crew, which also was missing from the original film.
Then there’s the Tin Man, bewitched into a buzzing beehive. Don’t remember it? It’s on the $25 video, along with Buddy Ebsen, as the original Tin Man, singing “If I Only Had a Heart.” (Ebsen quit the film because of an allergic reaction to aluminum dust in his silver makeup.)
(Ahem. There’s also a Procter & Gamble commercial. It runs 90 seconds, at the un-erasable beginning.)

Video of ‘Oz’ clears confusion along yellow brick road

NEW YORK — The Wizard of Oz turns 50 years old in August, and in honor of the film’s anniversary, MGM announced yesterday that it will release a new videotape that includes 17 minutes of footage cut from the original version.
The audio and visuals of the film have been upgraded, and the scenes cut from the original are added at the end. The cut scenes will explain some parts of the film that may have confused viewers.
For example, toward the end of the movie — as Dorothy, Toto, the Tin Man, the Scarecrow and the Cowardly Lion are en route to the Wicked Witch of the West’s castle — the witch mentions “an insect” that never materializes. As she is ordering her Winged Monkeys to capture the travelers in the Haunted Forest, the witch tells them: “They’ll give you no trouble . . . I’ve sent a little insect on ahead to take the fight out of them.”
The insect was an animated pink- and blue-spotted mosquito that stung the heroine and her friends, sending them into a wild, exhausting jitterbug dance. Another piece of Oz trivia revealed in the new video is that actor Buddy Ebsen was the original Tin Man. The home video includes a recording of Ebsen singing “If I Only Had A Heart.”
Ebsen was hospitalized when he developed an allergic reaction to the aluminum dust in his silver makeup, and he had to leave the film.
Director Victor Fleming and producer Mervyn LeRoy spent a year and a half making The Wizard of Oz. The video will be on sale for $25 from Aug. 15 through Feb. 28.
The film starred Judy Garland as Dorothy, Frank Morgan as the wizard, Margaret Hamilton as the Wicked Witch of the West, Ray Bolger as the Scarecrow, Jack Haley as the Tin Man and Bert Lahr as the Cowardly Lion.

Continued
The Wizard of Oz - 50th Anniversary

Continued

Judy’s slippers head to Macy’s

The ruby slippers Judy Garland wore in “The Wizard of Oz” are coming to Macy’s Aug. 22 to help mark the MGM classic’s 50th anniversary. The pumps — one of the seven pairs worn by Garland in the movie — are being donated by Rhys Thomas, author of “The Ruby Slippers of Oz.” (One other set is in the Smithsonian; the rest are in private collections.) We also hear Western Costumers, who made the original slippers, plan to make another 500 pairs at $5,000 a set.
The Wizard of Oz - 50th Anniversary

Continued

A WIZ OF A QUIZ

If ever a wiz of a quiz there was...

1. The Oz of the Oz
2. The Wizard of Oz of Munchkins
3. The Wink of Wiz of Oz
4. The Toad of the Oz
5. The Lion of Oz
6. The Scarecrow of Oz
7. The Witch of Oz
8. The Tinman of Oz
9. The Wizard of Oz
10. The Green Witch of Oz

FIFTY YEARS OF OZ

The Wizard of Oz - 50th Anniversary

Here's Your Chance to See It on the Big Screen!
ENDS THURSDAY!
Daily at 2:00-7:15-9:05
All Matinee Seats $2.00
On the Giant Screen of Montana's
Magnificent Showplace
WILMA • 131 S. Higgins
543-7341

The Wizard of Oz - 50th Anniversary

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The “Wizard of Oz” is a wonderland of a movie, and it has become an enduring part of our culture. The music, the characters, the settings, and the overall story have captured the hearts of audiences for generations.

Judy Garland, the iconic actress who played Dorothy Gale, captured the essence of the character perfectly. Her portrayal was unforgettable and remains a classic in the annals of cinema.

The Wizard of Oz was released in 1939 and became an instant hit. It was the first movie to be restored in Technicolor, and the vivid colors have amazed audiences ever since.

The story of Dorothy and her journey to Oz was a powerful and inspiring tale. The characters were engaging and the plot was well-crafted. The Wizard of Oz has been remade several times over the years, but none have been able to capture the magic of the original.

The Wizard of Oz has been a part of our culture for half a century, and it continues to be a beloved film. It is a testament to the power of storytelling and the impact it can have on our lives.
Ebsen Pushes ‘Wizard’

Ebsen’s career started in radio, where he hosted a show with Orson Welles. He then moved on to television, where he starred in shows like “The Andy Griffith Show” and “The Beverly Hillbillies.”

“Jed Clampett is now a part of American culture. Everyone knows him and he’s an iconic character. ‘The Hillbillies’ are more popular now than ever.”

Continued...
The Wizard of Oz - 50th Anniversary

Garlands for Judy - Summer/Fall 2019

Return to Land of Oz
Role of Munchkin is still a big thrill

The Wizard of Oz, 50th anniversary

Magic moments
She's to make a special trip down that Yellow Brick Road

Continued

Traveling that Yellow Brick Road

From Page 14
In 1979, Baum wrote a newspaper article about an MGM auction in Los Angeles. He described the ruby red slippers had brought $15,000. So those slippers were in Baum's imagination bank.

Munchkin:
Small role translated into big memories

The Wizard of Oz was celebrated on the 50th anniversary of the classic film. The ruby red slippers had brought $15,000 at the auction, and the slippers were in Baum's imagination bank.
**The Wizard of Oz - 50th Anniversary**

Continued

"Oz" has lost none of its Technicolor glow

FROM COVER

Art, prior to installing it Aug. 30 at the Festival for a limited theatrical run. CBS Records is trumpeting the "definitive soundtrack" that's with an additional half-hour of music never before released.

A stage of books has surfaced. Delta is not only reprinting the film's ultimate history, "The Making of The Wizard of Oz," by Aljean Harmetz (the New York Times scribe whose mother was "Oz" wardrobe coordinator), but is also publishing the screenplay edited and introduced by Michael Patrick Hearn. Warner Books is parading "The Wizard of Oz: The Official 50th Anniversary Pictorial History," a fact-packed tome by John Fricke, Jay Scarfone and William Stillman. There's even a Munchkin memoir — "The Munchkins Remember," by Stephen Cox, from Dutton.

INDULGENCE OF THE MERCHANDISING OPPORTUNITIES occasioned by such movie commemoration, Macy's is selling host to all the above authors at its Herald Square store this month. And, returning to the source, Books of Wonder at 1327 Seventh Ave. presents tomorrow (5-6 p.m.) the great grandson of Oz creator L. Frank Baum, Roger Baum, who is carrying on the family business with his own book ("Dorothy in Oz," No. 15 in the series).

As long as proper credit is being passed around, let's hear it for Arthur Freed, the movie's prime mover and guiding force. In typical Hollywood fashion, his name is nowhere to be found in the finished film. He functioned as assistant to producer Mervyn LeRoy, but he's the one who made it all happen.

A lyrics feed, MGM, Freed assembled and produced and got the green light from Louis B. Mayer to find Judy Garland a vehicle. He settled on "The Wizard Of Oz" and assigned screenwriter E. Y. Harburg and Harold Arlen (solely on the basis of "The Shadow of the New Apple Tree," their song in Broadway's "Howdy for Whatcha!)," Freed then directed, and the movie looked to 20th Century-Fox for the box office princess, Shirley Temple, instead of Garland in its own backyard.

Playing along, Freed dispatched a musical emissary, Roger Edens, to check out the musical possibilities in 10-year-old Temple. "What can I say, Arthur?" Edens sighed. "Her vocal limitations are insurmountable." Happily for all, Fox wouldn't lend Temple — nor would Universal part with Deanna Durbin — so, like it or lump it, MGM lumped it with its first choice, Garland.

The only other first-choice to make the finished film was Bert Lahr; fact is, The Cowardly Lion was custom-fitted to his comic style. Buddy Ebsen and Ray Bolger were tapped for The Scarecrow and The Tin Man — till Bolger balked ("I'm not a tin performer, I'm fluid") and the parts swapped. Also, the aluminum paint applied to Ebsen put him promptly in the hospital and forced him to relin

A Candy comeback? P. 43 No pennies, please P. 50

INSIDE: ANN LANDERS WILLIAM NORWICH BUSINESS & CLASSIFIED AD PULLOUT

Continued 70

Garlands for Judy - Summer/Fall 2019
The Wizard of Oz - 50th Anniversary

There’s no place like...

‘Oz’ from ID

Continued from ID films. When Walt Disney's "Mickey Mouse" and "Snow White" proved a smash in 1937, studio head for children’s classics, Les Paul, bought the rights for MGM for $73,000.

Mervyn LeRoy, who had directed such hit films as "Little Lord Fauntleroy" and "The Bandit of flournoi," was a curious choice to produce "The Wizard of Oz." He was an 86-year-old performer, and his short stature made him a natural for playing the Scarecrow. However, his lack of experience as a director was a problem from the beginning. He was assigned writer after writer in an attempt to fashion a script. E.Y. (Yip) Harburg and Harold Arlen were assigned to write the songs. Because of the large budget, they were assigned to Shelly Temple, a young actress with a lot of promise, to play Dorothy. However, she refused, and the role went to Judy Garland, who was already famous for her acting and singing abilities. Garland was a natural fit for the role, and she brought a sense of wonder and magic to the character that no one else could have matched.

The Wizard of Oz - 50th Anniversary


The Wizard of Oz

50th anniversary celebrations

rival the Emerald City’s best

The end of the yellow brick road: What became of the ‘Oz’ stars?

When the movie was released in 1939, it was an instant success. The story of Dorothy, Toto, and the Scarecrow, Tin Man, and Cowardly Lion was a hit with audiences of all ages. The movie was a box office sensation, and it has remained a classic ever since.

But anyway, Tutu, we’re here! Married! And this is my forever for all time! And I’m not going to leave you ever again because I love you too! And there’s no place like home.

Dorothy

Continued
The Wizard of Oz - 50th Anniversary

‘Wizard of Oz’ turns 50

Success of fairy tale ‘Oz’ a surprise

By Lawrence Tope,

Now you see it. Now you don’t.

The Wizard of Oz remains a mystery, even in its 50th year. In fact, in many respects, the sense of mystery has grown.

The story of the Tin Man, Scarecrow, the Cowardly Lion, the Wizard of Oz and Dorothy is a timeless fairy tale that continues to captivate audiences around the world. It has been said that the story is all about the power of dreams and imagination, and that it is a story that can be interpreted in many ways.

The original film, produced in 1939, was directed by Victor Fleming and starred Judy Garland, Ray Bolger, Jack Haley and Bert Lahr. It was a hit from the start and has remained popular ever since.

“The Wizard of Oz” is a story that continues to inspire and entertain people of all ages, and it has become a cultural touchstone that resonates with audiences around the world. Whether it’s the iconic yellow brick road, the flying monkeys, or the song “Over the Rainbow,” the story of Dorothy and her friends remains a beloved classic.

The Wizard of Oz - 50th Anniversary

‘Oz’ is lesson in democracy

Continued from Page 1C

Winkies and flying monkeys, obedient and mindlessly violent as Nazi soldiers, are literally under her spell; when she is dead, they can begin the process of rebuilding their country. It’s not too farfetched to imagine the Tin Woodman, Scarecrow and Lion as symbols of the Depression: hollow, unhappy, powerless to escape their ruts. (The Woodman and Scarecrow literally are stuck when Dorothy comes along.)

No one in the film changes more than Dorothy. At home in Kansas, she’s a girl with little authority in a loving but stern family; in Oz, she becomes a leader, destroying an incarnation of evil and saving lives.

What ever happened to...

Judy Garland Ray Bolger

Margaret Hamilton

The Wizard of Oz - 50th Anniversary

‘Oz’ is lesson in democracy

Continued from Page 1C

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The Wizard of Oz - 50th Anniversary

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Continued from Page 1C

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The Wizard of Oz - 50th Anniversary

Gee, Wiz—You're 50!

- It lost $1 million its first time out. Some of the most important critics hated it. One of them called it "a stinker.
- It was saved by television and has since been seen by more than a billion people.
- The Wicked Witch was so scary that hysterical children had to be removed from theaters.
- Its star, Judy Garland, wasn't MGM's first choice. Shirley Temple was.

These are some of the inauspicious origins of "The Wizard of Oz," which went on to become one of the most beloved films of all time. It's celebrating its 50th anniversary this month, and in a few days the country will be saturated with the biggest promotional campaign ever launched for a rereleased film on videocassette.

A special commemorative edition of "Oz," a special edition of the videotape will be offered for $24.95 (with a $5 rebate offer that can bring the cost down to $19.95). The film's Kansas scenes are remastered in their original, warm sepia tones. The special package will contain a 92-page color booklet about the history of the production, and there's also a 17-minute video "scrapbook" of rare footage and outtakes, including:

L-r: Bert Lahr, Ray Bolger, Judy Garland, Jack Haley.

- A Ray Bolger Scarecrow dance that was cut from the film and a "Jitterbug" number that also was cut.
- The trailer for the original theatrical film.
- A brief clip of Judy Garland accepting a special Oscar (from Mickey Rooney) for Outstanding Juvenile Performance of 1939.
- Audio of Buddy Ebsen's performance as the Tin Woodman. Buddy Ebsen? Yes, Ebsen, best known to TV viewers for his roles in The Beverly Hillbillies and Barnaby Jones, was cast as the Tin Woodman, but an allergy to aluminum-dust makeup knocked him out of the role. He was replaced by Jack Haley.

Viewers also will be treated to a certain song that was almost cut from the film. In fact, it was cut from some of the original sneak previews, because the film was running too long. MGM executives wanted it cut because, as Judy Garland later said with a certain irony, "it would take up too much time with this little fat girl singing." (Garland had a right to be rankled: she had been paid $500 a week—less than any of the principals except Toto the dog, who earned $125 a week.) But the producers fought to have the song reinstated, and it was. Naturally, it won an Oscar for Best Song. And the song was? Just a little number called "Over the Rainbow." —Myles Collum

Left: A "TV Guide" article.

Right: Judy's first appearance on a U.S. stamp, part of the Postal Service's series of stamps honoring the films of 1939.

Below: The $5.00 rebate check sent to those who mailed in their Downy rebate after purchasing the new VHS edition.

Garlands for Judy - Summer/Fall 2019
The Wizard of Oz - 50th Anniversary
The Wizard of Oz - 50th Anniversary

Down the Yellow Brick Road
The Making of The WIZARD of OZ

Judy Garland!
Dorothy Lives On!

Complete Listing of 1989 'Oz' Events!

What Happened to the Munchkins?

How Much is 'Oz' Memorabilia Worth?

Free!
Pull-Out
Color Posters!

50th Anniversary 'Oz' Issue!
“There’s no place like home...”

THE FRANKLIN MINT
Franklin Center, Pennsylvania 19044

These figurines released by the Franklin Mint are still the best small porcelain Wizard of Oz figurines ever produced. The attention to detail is amazing!
This CD from CBS Special Products took its cue from the MGM Records version and featured dialog and (this time all the) songs from the film, plus an abridged version of "The Jitterbug" outtake as an extra bonus. It was the first official release of the soundtrack on CD although the premiere release of the soundtrack on CD was in 1986 when the MGM Records version was copied onto CD by EMI Records in England.
A large tin of tasty Danish (and official 50th-anniversary!) sugar cookies featuring likenesses of the Oz characters. Yum!
The Innes shoe company created this pair of replica Ruby Slippers specifically for the 50th Anniversary.
The Wizard of Oz - 50th Anniversary

The main home media releases over the years, not including the various international releases (that would be quite a lot!)
The latest edition: The 2019 release features another new scan, this time an 8K scan of the original negatives used to create this 4K edition.
And finally, this fabulous promotional banner was sent out to various video stores in 1989. It's folded into six lettersize panels, shown here. The artwork is fantastic!
The Wizard of Oz - 50th Anniversary
The Wizard of Oz - 50th Anniversary

Limited Edition!

Coming August 15!
The Wizard of Oz - 50th Anniversary

$24.95*

$19.95 AFTER $5.00 DOWNY REBATE**

*Suggested list price. Prices slightly higher in Canada.
**Complete details inside. Rebate not available in Canada.
The Wizard of Oz - 50th Anniversary

Continued
The Wizard of Oz - 50th Anniversary

**VALUED AT 8.5 MILLION!**

$5.00 CONSUMER REBATE FROM DOWNY!
Consumers will save $5.00 when they mail in proof of purchase for 50th Anniversary The Wizard of Oz videocassette and Downy Fabric Softener. Rebate coupon and instructions are included in each cassette package.††

**“OVER THE RAINBOW” RADIO PROMOTION!**
Radio stations in 20 major markets will be giving away fabulous dream vacations over the air! Each station will award a Grand Prize, plus runners-up prizes of the 50th Anniversary The Wizard of Oz Limited Edition cassette.

**AND IT’S WITH OUR ‘HEARTS’ THAT WE ANNOUNCE OUR...**

**“JUST SAY NO” DONATION CAMPAIGN**
For five decades now, young people have delighted in the fantasy of Oz. But the real world has real problems, and we recognize our responsibility to society and today’s youth.
For each cassette you purchase by the Order Date, MGM/UA Home Video will make a donation to the “Just Say No” anti-drug campaign. Help us make the world a better place for all people.

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**COMBINATION COUNTER/FLOOR DUMP DISPLAY**
Modular display holds a total of 24 units. It works both as a 12-unit counter display or a 24-unit floor display.

**POSTER**

**INFLATABLE 50TH ANNIVERSARY THE WIZARD OF OZ “HOT AIR BALLOONS”**
4 DIFFERENT SHELF-TALKERS:

* DOROTHY
* SCARLET WITCH
* TIN MAN
* LION

MGM/UA HOME VIDEO

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For the first time on home video your customers can have the most beloved film of all time—nearly as it was originally shown in 1939!

This brand new, painstaking restoration from a brilliant Technicolor print has yielded the most radiant and magical Oz ever! We've even restored the black and white Kansas sequences to their original, warm sepia tone.

INCLUDES RARE FILM CLIPS NEVER BEFORE AVAILABLE ON VIDEO!

The cassette also features a compilation of fascinating footage, including Gaye лучших “Scarecrow Dance” solos... re-plated footage and soundtrack of the classic “‘Hickory, Dickory, Dock” number... a recording of Buddy Emmons’ “The Man” solo... Judy Garland accepting her Best Actress “Oscar”... theatrical promotional materials and more.

SPECIAL COLLECTOR'S BOOKLET!

With each cassette comes a 32-page, color illustrated history of the production, written by foremost Oz historian John Fricke.

LIMITED EDITION!

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NEW LOW PRICE!

We’ve reduced the suggested list price from $29.95 to an all-time low of $24.95. Customers can save an additional $5” by taking advantage of Downey’s Mail Order offer. Now there’s no reason why every home shouldn’t own the 50th Anniversary Wizard of Oz collector’s videocassette!

ONLY $24.95*

The Wizard of Oz - 50th Anniversary
Several years back in the book “A Star Is Born: The Making of the 1954 Movie and Its 1983 Restoration” by Ronald Haver, Judy Garland’s masterpiece film *A Star Is Born* was referred to as the film that got away. Through excessive editing, great chunks of an Oscar-worthy performance were hacked away, thought to be lost forever, but later found and restored.

There is another film, *I Could Go On Singing*, Or perhaps more aptly titled *The Lonely Stage* which I consider a film that got away. The working title *The Lonely Stage* suited the plot and the subtext much better than the final one used for the release.

Principle photography began in May 1962 on stage at the London Palladium, home to Judy’s first triumph as a concert performer. This film could easily be considered a daring vehicle choice for Judy. By today’s standards, the plot seems almost trivial but touches on subject matter daring for the day: an affair. An unwed woman giving birth and then leaving the child to pursue her career. A chilling irony was that while in the film Judy’s character, "Jenny Bowman," gives up her child, Judy herself was involved in a nasty custody battle with husband Sid Luft for her children. And, in keeping with her consummate professionalism, the stresses of her private life are not evident in her performance.

In this film, Judy’s acting rises to a level not seen since her return to Hollywood in 1953 for *A Star Is Born*. She delivers a believably touching performance as Jenny Bowman. In one dramatic scene, Jenny ends up in a hospital emergency room after twisting her ankle during an evening out in an attempt to forget her troubles. Jenny and her former lover, the father of her child (ably played by Dirk Bogarde), have moments of intensity that rival the famous dressing room scene with Charles Bickford in *A Star Is Born*. Jenny and David hash out the problems and struggles of her life as a concert star. Perhaps the most telling bit of dialog is when Jenny/Judy asks “…. why have I held on to all the rubbish in life and thrown all the good bits away? ... Can you tell me why I do that?” In hindsight is this Jenny or Judy speaking?

The song choices for the film have much more to do with Jenny’s inner thoughts and feelings than one would assume. They are not just numbers thrown in for Judy to perform. The first is “Hello Bluebird” written by Cliff Friend, is almost a metaphor for the happiness Jenny feels at...
being reunited with her son.

“It Never Was You” gives us a glimpse at how it is to compare the loss of her son to the heights of a career that could never sustain her as she feels the love of her child would.

“By Myself” is an anthem to Jenny’s determination to live her life and do what she has to do even if it means going it alone. The number with a classic arrangement by Garland’s friend and musical right arm in the film Mort Lindsey would be a staple through the remainder of Judy’s concert career, in her set list for her last concert in the U.S. in July of 1968.

The final song, "I Could Go on Singing" (written by Harold Arlen and E.Y. Harburg, the team that gave Judy "Over the Rainbow") illustrates that Jenny (and also Judy) will go forward doing what she does better than anyone: singing and entertaining, giving totally of herself, sustained by the mass love of an audience.

This film, Judy’s final one, is masterfully played by everyone. Like *A Star Is Born* it suffered at the hands of a studio that didn’t realize what they had. The movie possesses all the qualities of a box office smash. It has music, drama, and an electrifying performance by its star, supported by a very understated but equally believable performance by Dirk Bogarde. What *I Could Go On Singing* lacked was the support from a studio that saw no reason to give the film any sort of build-up or push. It was released and the fans loved it, but that was as far as it went. It was left to wither on the vine, relegated to the late-night movie or the occasional Sunday afternoon. In my opinion, truly a film that got away.
"A BOX IS BORN" The Making of the "judy" Box Set

by Scott Schechter

"JUDY" has been one of the greatest experiences of my life, so I thought I'd share some of the "behind-the-scenes" info on this project, to give you an insight as to how the "Box was Born."

In October - November 1997 the record label 32 RECORDS began negotiations to buy the audio/video/broadcast rights to Judy's TV Series. Sid Luft (who formerly owned the rights), sold them to Classic World Productions, Inc., an established entertainment company that specializes in buying all rights to an entertainment property and then selling off the pieces that make up the whole (at a profit, of course. Speaking of which, I have been amazed at the dollar amounts mentioned in various press reports, involving these transactions, anywhere from a low of $90,000 to a high of $4 million. As the saying goes, somewhere in the middle must be the truth.)

Shortly after New Year's 1998, once I found out 32 Records had bought the rights, I contacted them, offering my services as a Judy historian/archivist. After a few phone conversations spanning about a month's time, I finally met with Joel Dorn and his son Adam (who would be producing the project together), late in February. At that time I also met the label's president, Robert Miller, and various other members of the label's team. We talked about what they wanted to do with the set, what my nearly 25 years of researching the life of Judy Garland could bring to the project, etc. Within a few days, we had come to an agreement about what my duties as co-producer of the set would
be, other aspects of the deal, and I signed the contract for the "JUDY" box the first week of March 1998, and we "officially" started the real work of putting the box together.

The first thing I did was to assume the main role I would play: that of "teacher," if you will. For Joel really knew relatively little about the scope and depth of Judy Garland's nearly 45-year long career, as he says in the opening remarks in the box's book. So, I got to work on "JUDY-ism 101" (and "Judyism 102," etc.) I compiled lists of every song Judy Garland had sung - with mentions of what was known to still exist and what was "believed" or "hoped" to still "possibly" exist, all in chronological order. I also cross-referenced all this material in lists of songs performed in all the different mediums (TV, Movies, Radio, Concerts, Records, and even lists of major Interviews, and Personal/Private recordings, as we had originally thought we might have Judy herself guide the listener through her life and her songs, although we ultimately decided that most people wouldn't want to keep hearing patches of dialogue interrupting a flow of music, and we dropped that idea.) Within a week or so, I had not only prepared these lists but also started making audio cassettes of material I thought the Dorns should hear. I think Joel and Adam were both astounded when I walked into their office with a mountain of both reading material, and about a dozen 90-minute tapes ... "Judy For Openers." (And, yes, I did give my 'pupils" homework!)

The tapes kept flowing from the 'ole Schechter archives into 32 Flashback: Garlands for Judy - Winter/Spring 1999 ALL NEW 32 RECORDS BOX SET INCLUDES

- 4 CDs
- VIDEOTAPE
- 60-PAGE BOOK

the most definitive JUDY GARLAND box set collection ever offered, featuring over four hours of music and video footage.

- A FOUR-CD CHRONOLOGICAL PROFILE to highlight Judy Garland's legendary career on album, stage, radio, film and television. The comprehensive overview will begin with Judy performing at the age of seven as a member of The Gumm Sisters and follow the internationally-adored pop icon's work through the end of her life.

- Rarities and never before released Judy Garland tracks.

- "LIVE" CONCERT PERFORMANCES of Judy singing many of her greatest hits.

- VHS VIDEO FOOTAGE of highlights from Judy's 1963-64 television program "The Judy Garland Show," most of which has not aired since its original CBS broadcast over three decades ago.

- DUETS with Tony Bennett, Ethel Merman, Bobby Darin, Ray Bolger and more.

- 60-PAGE BOOK including liner notes/essays by writer Will Friedwald, noted Judy Garland historian/archivist Scott Schechter, Judy's conductor/arranger Mort Lindsey and surprise interviews with major recording artists.

- Rare and never-before-seen photos from the collection of famed photographer Milton Greene.

- Produced by Grammy Award-winning producer Joel Dorn and Adam Dorn. Co-Producer: Scott Schechter.

- IN STORES OCTOBER 13, 1998

32 RECORDS
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Continued 92
Records' offices. Once a week or so we would meet there during this early stage of work (March-May) and the three of us would listen to tapes, CDs, LPs, et al, and go over our notes about what we felt worked, and what didn't. (I must admit I was actually grateful to have the Dorns input as to what would "flow" best on a record, as they certainly know. Joel has won Grammy awards for his work with artists like Bette Midler, Aaron Neville, and Roberta Flack; and although Adam is still in his 20's, he has produced his own albums and has just signed a major recording contract).

Things started coming together, as changes were made on a daily basis. Originally envisioned to be a FIVE disc box, that idea was scrapped when we saw what it would do to the old "bottom line," and thus what the List Price would have to be. What we lost music-wise, we gained via video and in the book, with the former growing from 20 minutes to 30 minutes, and the latter from 60 up to 100 pages!

By May we were already planning publicity (a 20 minute CD "sampler" for DJs and other media was put together late that month) and one of the most prestigious PR firms was hired to handle the set's exposure in the media. The artwork for the CD trays, the book, and the actual box was being worked on by the brilliant designer Page Simon. (My input here only extended to helping to pick and supply the photographs. Page and I spent a fun afternoon selecting about 200 8x10 photos for consideration, from which Joel made the final 120 selections. He also chose to license 10 portraits from the archives of Milton Greene, the legendary photographer who shot Judy from 1951 through 1966. It was a thrill to go be able to see the incredible contact sheets of Greene's many sessions with Judy).

Another thrill occurred when the video equipment was brought into 32's offices for us to start selecting the songs for the "bonus" videotape. I felt like a little kid at Christmas or Chaunakka going through all of the D2 tapes (a digital archival format), and finding many of the things "cut" from the series, along with dress rehearsal footage and other outtakes I'd never even heard about before, like things that happened when the taping was finished (such as Mel Torme's unrehearsed "Don't Get Around Much Anymore" during the on-stage celebration of his birthday at the end of Show #6; Judy and guest June Allyson join in and it's a pleasure - as is seeing Torme's cake sitting on Judy's trunk, fairly intact, as Judy and company walk off into the "wings" area, leaving me to believe that the

"I am still amazed at the fidelity the 'digital doctors' were able to wrench out of nearly 70 year old tracks."
I had not originally been given any guidelines about the piece I was to do for the book, so I wrote what I thought was a meaningful piece of Judy's artistry and on her legacy: what she accomplished during her lifetime (all the "firsts" she achieved in the industry, the effect she had on other artists and on her audiences), what she left us, and why the world continues to be thrilled by her (and will, till the end of time.)

When I turned the piece in, Joel raved, and I thought I was home free. Then he said: "but it's not what I want." When he told me what he had in mind I did try to argue that no one would want to read about me, or (frankly) care about my life (nor did I relish sharing personal information, such as my relationship with my father.) The box (and the book, or at least my piece in it) was supposed to be about her, not me, I argued time and again. Joel said he really wanted to show the effect Judy could have on someone's life and thus the piece was born. (By the way, when I brought the second piece in, Joel pronounced it perfect and refused to allow me to change anything. I wanted to at least change the overdose on caps to lower cases, but he insisted it should stay the way it was; he said it "sounded" like me, and showed the Schechter enthusiasm, as I do tend to "punch" certain words when I talk ... or when I write, as you certainly know all too well from reading "GFJ!")

July and August were months I felt I was living at 32 Records - especially in the studio, where we were making final cuts and working on remastering the sound for the CDs. We also were making final choices for the video, and I was proofing the book for factual errors and other corrections (a few errors still made it through, which happens on any project, as we know from recent Judy releases. To 32's credit, they even allowed me to "stop the presses," after the book was already at the plant, and had someone go into the computer there, to correct a couple of things that wouldn't have changed the

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Continued
The actual assemblage of the video was done in one long day session on Monday, August 17th, at the video mastering facility (all the material we were considering had bee "loaded" into the computers at the studio the Thursday before.) It was a great thrill to have what I feel is a powerful sampling of some of the best of "The Judy Garland Show," most of which are presented for the first time in the original and superior video medium as opposed to the film versions which look dated and worn. (I was disappointed that my favorite outtake - of Judy from a take of the "Kismet" medley in Show #24 didn't make the final cut, but that will be on the video of that entire episode.) (I'd like to credit 32 for again dipping into their pockets when we were 2 minutes over the 30-minute total time limit of the video; they agreed to pay the additional expense for each copy of the video made - no small change, I assure you - and without increasing the List Price.) It was a great and productive day (if down to the wire of our video "deadline"), and I was amazed at all the work being done by computers at the video studio.

The same held true back at 32's mastering studio for the CDs. I have to tell you what a thrill it was for me when I opened the door to the main console room back on that first day of mixing work and was greeted by Judy's voice blasting out "And Where's He GONE TO?" from the "Star Is Born" version of "Man That Got Away" - just as Charles Bickford heard that exact line when he opened the door to James Mason's balcony! I knew we were off to a great start, and I was continually amazed at the incredible life that Gene Pal, Scott Paul, and Mark Fellows were able to breathe into old worn tracks. (While my main disappointment sound wise is with "smile" - I had wanted another transfer to be done, and it wasn't - most of the tracks I've never heard sound better than on "Judy," such as the 1935 "Zing!"; all the other radio songs; certainly the TV Series material, and even the Capitol tracks.)

One of the nicest compliment I heard was from a long-time fan who said he wished 32 Records would release the entire Capitol catalog, after hearing their 10 tracks here. While some of the sound's success can be attributed to our diligently tracking down the best possible sound sources (and I'd like to publicly thank Ruth Ginther, Sonny...
Gallagher, and Randy Henderson for instantly answering the call for help, and supplying their original materials) - mostly digital master, in fact - but also for Gene, Scott, and Mark's diligence in making things the best they could be. Often there were 6 or 7 "transfers" done on many songs through "Sonic Solutions," and "Nooise," until the best sound was achieved. In fact, the majority of one session was spent just getting the proper balance on the 1958 "Sing!," between Judy and Nelson Riddle's orchestra, and having Judy's voice squarely in the center, instead of a bit off to the side as she'd been in previous transfers. (Also among the great achievements to my ears are the 1929 Judy/Gumm Sisters songs. I am still amazed at the fidelity the "digital doctors" were able to wrench out of nearly 70-year-old tracks.)

By the very end of August, all was finished, and it was just a matter of a few weeks of waiting for the birth of the bouncing baby box! The ox was born on Monday, September 21st (only 3 weeks after the final mastering and other work), and I felt like the proud papa and spent the day devouring the goodies inside (I'll save my thoughts on the finished work till the end.)

The very next morning we had boxes delivered to Liza Smith and other media. Liza was the first review, running the following day (Wednesday, September 23rd), and we were thrilled it was a rave and thus off to a great start from a PR point of view. (The reviews have been glorious for the most part, and a sampling of those - along with some interview - follow this article.)

While I've had fun doing printer interviews, ratio, and TV for "Judy," the best part of our publicity has naturally been having Lorna Luft as our "official spokesperson." Although there were some other celebrities I heard mentioned early on, I knew no one has more affection for our Miss G as a performer (and a person), and felt so proud to hear how much Lorna appreciates the work we put into the project. On our official launch event - at Tower Records here in NY on the street/release date, October 13th - Lorna was a hit with the crowd (just as she has been on her book tour), talking a bit, then meeting people and signing their copies of "Judy." She had a lot of great PR ideas at dinner afterward, and has continued to do a mountain of media, including...
another in-store even (Virgin Records in LA), print, radio, and TV (including "Entertainment Tonight"; "Good Day New York"; "CBS This Morning"; "Women's Day Television"; "Howie Mandell"; and "QVC.")

It'd like to thank everyone that has taken the time to write or e-mail their thoughts on the end results. While some people have been quite vocal in their displeasure (ironically the same ones who never responded to my requests for input, via the internet, while we were in production), I am pleased that most people are happy with what they see and hear. As Judy said on the back of the "Star Is Born" LP, it's always difficult to judge your own work (and is easier to do after a good amount of time has passed, a luxury I haven't had yet in this case.) Certainly, there are things I wish were different. The main thing would be more material (no matter what royalties or other rights would have to be paid, I would have liked to have had some additional song; Some of the ones cut during the final round of edits - due to sound, technical, licensing, and other restrictions, - were: "Broadway Rhythm" 1935; "Zing!" Reprise; "On Revival Day" and "After You've Gone" 1936; "La Conga" 1940; "Daddy," "Blues In The Night," and "I Never Knew" all from 1941; "Someone To Watch Over Me" and "Trolley Song" from 1944 Democratic Committee dinner; "My Romance" duet with Sinatra 1945; a 1946 "Got The Sun In The Morning"; "Easter Parade" with Astaire; "Pretty Baby" with Jolson; the 1948 version of "Rainbow" with the opening "When All The World ..."; "They Say That Falling In Love" and "Anything You Can Do" from "Annie"; "It Was Just One Of Those Things," "Love Is Sweeping The Country," and "Get Happy" from the 1951 London Palladium; "The Palace Medley" from The Palace in 1951; the 1957 "It's Lovely To Be Back In London";
"That's Entertainment" 1960 studio; "I Love Paris" medley from Olympia in 1960; "I Could Go On Singing" from the Palladium TV show in '63; and the following songs from the Series: The opening medley with Basie from Show #2; the medley with Ethel Merman; "You're Nearer"; "From This Moment On"; "Hey Look Me Over" from Show #2; "Moon River"; "When The Sun Comes Out" from Show #1; "Love" from Show #25; "When Your Love Has Gone" from Show #24.) Believe me, it felt like I was losing a finger every time a song was cut (although there's always hope this material could surface on a later release.)

Aside from that pain, and the few other things I'd change (the dupped-in applause at the end of the 1935 "Zing!"); another transfer of "Smile"; the few lines cut from Judy's talk in London, 1969; my cap over-dose in the book), I do feel "Judy" is a success and achieves its goal - an overview of the career of Judy Garland. For those who have yelled the loudest about what "Judy" lacks, I'd like to point out what it does include: 60 songs, of which nearly half - 26 - are making their digital debut, and 14 of those have never appeared on ANY audio release. I don't think those numbers are poor. You also get 9 songs on the video that have never been released or broadcast in their original VIDEO format since 1963-64; and 80 photos that I've never seen published anywhere else. I don't see what' s not to like about those above numbers, as the saying goes, "you can please of the people ..."

As things stand now, I'm about 95% happy with the finished product. Since I did not have final say over what was included - nor should I have, as it was not MY record company - I think that is a very high percentage. (Joel ha said HE'D be happy if I was 80% satisfied, and I am well above that figure.) My quote that closed the piece in Tower Record "Pulse" magazine sums up what I feel, an is the best way to end here also: "I would only best satisfied if I could have shared FORTY CDs with the world instead of four, but for now we've crafted what I feel is the definitive look at the life and art of Judy Garland."
Discography Spotlight: Meet Me In St. Louis

NEW! Expanded and complete 75th anniversary soundtrack courtesy of The Judy Garland Online Discography!!
Discography Spotlight: Meet Me In St. Louis

PART 1 - SOUNDTRACK

Overture - Summer in St. Louis
Meet Me In St. Louis, Louis
On The Porch
The Boy Next Door
Meet Me In St. Louis, Louis (reprise)
Getting Ready For The Party
Skip To My Lou
Under The Bamboo Tree
Saying Goodnight
Over The Bannister
Goodnight Neighbor
The Trolley Song
Boys And Girls Like You And Me (outtake)
All Hallow's Eve
The Most Horrible One
Esther's Tornado
Did I Do That?
Happy Daze
You And I
Winter In St. Louis
I Hate Basketball
Goodbye My Lady Love
Under The Anheuser Bush - Hiawatha
- Little Brown Jug
Home Sweet Home - Auld Lang Syne
Esther Accepts
Tootie's Music Box
Have Yourself A Merry Little Christmas
Tootie's Grief
Lon Smith's Decision
Christmas - Spring 1904
At The Fair - End Title

PART 2 - BONUS MATERIAL

ORCHESTRA-ONLY TRACKS:
Overture
Meet Me In St. Louis, Louis
The Boy Next Door
Meet Me In St. Louis, Louis
Skip To My Lou
Under The Bamboo Tree
The Trolley Song
You And I
Have Yourself A Merry Little Christmas

PRE-RECORDING SESSIONS:
Boys And Girls Like You And Me
Over The Bannister
You And I
Meet Me In St. Louis, Louis
The Trolley Song
Skip To My Lou
Meet Me In St. Louis, Louis
Have Yourself A Merry Little Christmas
The Boy Next Door
Under The Bamboo Tree
You And I
Under The Anheuser Bush
Hiawatha
Little Brown Jug
Boys And Girls Like You And Me

DOWNLOAD PART 1 HERE
DOWNLOAD PART 2 HERE
(both are zip files)

Artwork & Illustrated Booklet Included!
Thank you!

A huge thanks to the following folks (and groups) who are always so supportive of The Judy Room! If I missed anyone, my apologies.

Aaron Pacentine
Bernie Slokov
Bobby Waters
Brian Stamp
Bruce Jasman
David Alp
D.J. Schaefer
Don Woodie
Doug Brogan
Fred Hough
Jay Scarfone
James O’Leary
John Haley
JSP Records
Julius Mahoney
Kim Lundgreen
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Meg Myers
Nolan McCormick
Peter Mac
Randy Henderson
Randy Schmidt
Raphael Geroni
Rob Feeney
Sara Maraffino
Sharon Ray
Stan Heck
Steve & Rick
Warner Home Video
WordPress

The members of The Judy Room's Facebook Group

The members of The Judy Room's Facebook Page

And, of course, JUDY GARLAND

Thank you!

The members of The Judy Room's Facebook Group

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